filmindia

Vol. 1 No. 4

31st JULY 1935

ANNAS 4

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Attractive Musical Picture That May Be the Screen Hit of the Year—*"The Times"*

"TALASH-E-HUQ" or "The Search for Truth," the picture which Indian film fans have been waiting these weary weeks, is to be screened at last—at the Imperial Talkies, Lamington Road, tomorrow. And if I am any judge at all, It maybe needing a special contingent of our Yellow Turbaned Guardiaons of Law and Order, not to mention Peace, to keep the box office from being mobbed and the road reasonably clear for passing traffic.

The picture, a fine Indian musical on a scale of mammoth splendour and values. will probably be the first sensation of the year, if only because Bai Jaddanbai, the most popular screen and stage singing star in india, has been entrusted with the principal role.

She has the support of an exceptionally talented cast of well-known Company and dramatic actors.

As for Jaddanbai, we don't have to tell you that her fame is in every mouth throughout the country, her songs in "Dancing Girl" hummed and sung in every household and her voice the delight of old and young alike, who crowd the theatres and cinema palaces, just to hear her sing.

One of the most attractive features of the pictures is the acting of the Baby Ranee, the child star of the Company, who makes her debut in this picture. Her melodious voice and very capable acting leave nothing to be desired. A picture no lover of Indian pictures can afford to miss.

Times of India 12-7-35

આ ચીત્રપટ ઈમ્પીરીઅલ સીનેમામાં તા૦ ૧૩-૭-૩૫ ના રોજ શરૂ થયેલ છે. આજ બે અઠવાડીયા પુરાં થઈ ત્રીજા અઠવાડીયામાં પ્રવેશ કરે છે.

આ ચીત્રપટ માણસ જાતના સ્વભાવ ને અવલંબીનેજ યોજવામાં આવ્યુ છે. માનવ જીવનમાં અનેક પ્રસંગો જુવાન જગત સાથે પીઢ થયેલા જમાનાની અથડામણી તેમજ પ્રજાજીવનને દોરનાર એમાં રૂઢી રીવાજો પ્રત્યેક વખતે કેવા પરીણામો લાવે છે.

સાઉંડ અને ફોટોગ્રાફી આ ચીત્રની વીશીષ્ટતાના લક્ષણો છે, બાઈ જદનબાઈ ના ગાયનો ઘણા મધુર અને આકર્ષક છે. ગાયનો અને સંવાદની શબ્દ રચના ખરેખર સારી હોવાથી બાઈ જદનબાઈની ભુમીકા વખતે પ્રેક્ષકો તરફથી સારો આવકાર મળે છે.

આ ચિત્રપટે સંગીત શોખીનોને પુરેપુરો સંતોષ આપ્યો છે. આ ચિત્રપટ ધારયા કરતા વધારે અઠવાડીયા ચાલુ રહે તેમાં નવાઈ નહીં.

મુંબઈ સમાચાર, ૧૭-૭- ૩૫

(By Our Film Critic)

TALASH-E-HAQ, or "The Search For Truth", the Sangeet Film Company's latest release, which opened at the Imperial Talkies, Lamington Road, Saturday, is first and last a musical, a vehicle for one of India's most popular singers.

Not a beautiful woman to captivate her fans by mere external appeal, she dominates the picture and grips the attention by the strong personality she injects in a role that depicts resolute courage and unswerving virtue in the face of terrific trial and suffering.

After seeing the picture I feel that no other Indian actress could have done such a role justice. Most of the point of the picture and its story and all the beauty of one of the most powerful dramatic roles I have yet seen in the indian screen are lost to those who do not know the language—Urdu, which incidentally is well spoken in the picture.

Jaddanbai acts very well and sings divinely—in fact the picture is worth sitting through if only for her performance in it.

Yakub, as her lover, who takes to playing Robin Hood, till eventually she brings him home to his child before departing once more on her search for the Truth that heals and comforts the wounds of experience, is happily you hful and vigorous in his portrayal, and Baby Ranee is sweet as the child.

Evening News 16-7-35

The blue streak of musical has come! IT HAS EVERYTHING! Want to see gorgeous girls? They are there! Want to laugh?—See Mendi Reza! Stars? See the Cast! Music? You will be humming the song hits for Months to come!

"SEARCH *for* TRUTH"

Featuring :

Bai Jaddan Bai, Baby Ranee, Yakub, Kamar Jehan, A. Hussein.

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JULY
1935

filmindia

VOL. ONE
NO. FOUR

A MONTHLY JOURNAL DEVOTED TO THE MOTION PICTURE IN INDIA

Miss NARGIS

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PADMA—*Our Autograph Album*

EIGHT ART PLATES

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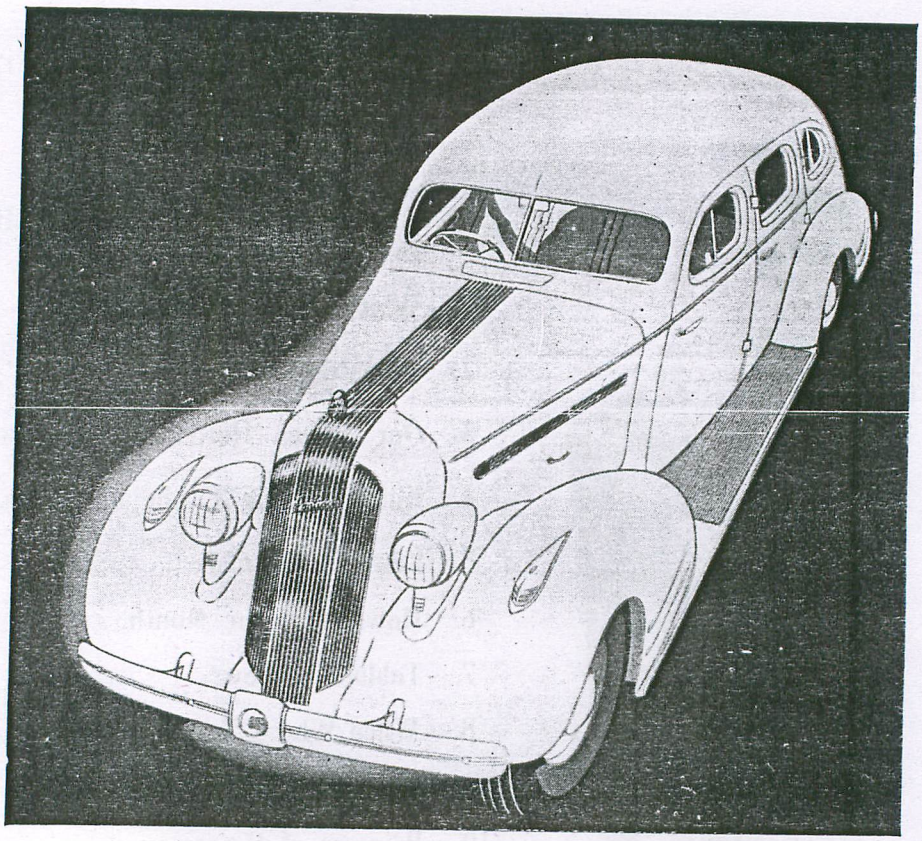

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Vol. 1 31st JULY 1935 No. 4

WITHER BOUND ?

In THE economic depression prevalent throughout the country seems to have effected our film industry very seriously, in fact, comparatively much more so than the other industries in the country. Having made infancy an excuse for lethargy and lack of progress for a long time the producers now find themselves in a very weak position to resist the sweeping tide of depression which promises to wipe off all future hopes of making the industry indigenous.

During the last six months pictures after pictures have failed miserably throughout the country and even at big stations which previously returned handsome incomes to the producers, pictures have brought in heart-breaking and disappointing incomes. On the other hand the cost of production has gone up considerably, in fact a picture which ought to cost Rs. 30,000 to Rs. 35.000 on an average is easily costing between Rs. 50,000 and Rs. 6?,000.

There are several reasons which collectively contribute towards this pitiable state of affairs in our industry. It is admited that the producers cannot chek the tidal wave of depression and yet it is within the efforts of those whole are responsible for our industry to devise such methods as will economise in the cost of production and provide several other safeguards which may ultimately help to make our industry self-supporting and profitable.

Let us review concrete aspects in this connection.

FINANCE which is and which has been always the backbone of every industrial enterprise in this country, for that matter in any other country, has always been lacking in our industry. From the very beginning the industry has always been considered as an adventurous experiment by financiers, some of whom are used to stake millions for a moment's gamble and the disappointment of a life-time. In the beginning when enthusiastic artistes approached the financiers who were only too willing to invest their millions in other industrial concerns, these poor artistes were turned away and on the top given a bad name for having associated themselves with an industry which has a shadow of sexual immorality and elementary passion; not that all the sex financiers were symbols of virtue but they blinked enquiringly at this industry which perhaps promised to build the rendezvous for sexual meeting. They believed in sin being committed under the cloak of darkness. Consequently, it was very difficult for rhe early producers to secure the patronage of financiers and the industry started with half-hearted finance doled out to the producers with shadow of loss liberally sprinkled on the dole. Luckily those were the days of silent pictures, when even with the small amount available pictures were produced. Against heaviest odds possible the industry progressed, though painfully, to its present proportions, when we have numerous film companies in several towns producing pictures after pictures.

The present financial arrangement in the industry is not only inadequate but also soul killing to any producer who entertains even a bit of self-respect. Supposing an able and experienced artiste is anxious to produce a picture, and has gone through all the pains of getting a very good story, writing a very nice scenario and also securing the right artistes to play the roles, still he has to approach some financier to see the picture through, as nearly an amount of Rs. 60,000 in cash or credit has to be spent on every picture during an average period of three months. Looking to the present condition of the country this amount to be spent within so short a time is undoubtedly a formidable problem for anyone. After months of toil and search the poor struggling artiste who begins his career with honest ambitions and soaring aspirations fails to secure a financier who believes in helping the industry by earning a small percentage of interest on his investment, and instead he comes across another class of financier who believes in bleeding the producer by appropriating to himself the major amount of profits in the picture.

It is a misfortune of the industry, not to mention of our country also, the financiers, as we find them today in the industry with a couple of happy exceptions, are all gamblers and speculators who believe in quick and large profits on small investments. The unfortunate procedure followed by the financiers of whom we speak is to advance a small amount of Rs. 20,000 or Rs. 25,000, to secure the first claim on the picture including the negative and positive prints and the publicity and in addition also the personal guarantee of the producers and then ask the producer to produce a picture worth Rs. 50,000 or Rs. 60,000 by incurring debts of the tradesmen in the line, namely the raw film distributors, the hiring studios and the artistes. What is the result of these tactics? The picture is produced and completed. The artiste who started with honest ambitions to produce it did it half-heartedly, because the finance was doled out to him in small bits and more because he was pressed from all sides by his creditors; ultimately the picture fails but the financier who has only invested Rs. 20,000 or Rs. 25,000 and who probably gets an interest of 2 per cent per month plus a bonus of Rs. 7,000 or Rs. 8,000 on the picture secures his money first, while those tradesmen and artistes who trusted this honest producer and gave him credit for a large amount taking only his face as security have lost their legitimate money, ultimately compelling the poor producer to seek personal safety in bankruptcy. A melo-dramatic and tragic aspect of the financing side of this industry is the refreshing sexual interest very often taken, rather invariably so, by the financiers in the female staff of the producer thereby creating a situation which reflects on the morals of the industry, not to mention the havoc played with the soul and self-respect of the producer who started working up his ambitions with all honest aspirations of doing straight business. This state of affairs cannot be remedied unless we get another class of men to finance our industry—men who believe in sound business principles, men who disbelieve in big profits on small investments, men who believe in sanctity of morals in business and men who are not prepared to mix pleasure with business—we think that day is far off.

ARTISTES.—We admit that our out-spoken criticisms are not liked by many who believe in closing their eyes to the oncoming tragedy in our industry and yet the mission which we have set to ourselves has to be carried

out, if we have to maintan our honesty and integrity as Journalists.

Since the very beginning of the world women have made history. They have built nations and ruined them. They have made men and broken them. In fact, every revolution has its seeds sown near the fire-side by delicate hands. The fair sex has always supplied the cause for a new orders of things, either for better or for worse. This observation also applies to the industries in no lessor degree than in the case of men and nations. In the early years of our industry it was difficult to find girls to work in pictures, as the then existing society considered working in the film line as a blot on character. Consequently, the enthusiastic producers of the early times had to seek recourse in inducing the lower types of women to join this line by bribing them with big salaries so that they may forsake their trade in flesh and blood and since that time the tradition of getting the lower type of women and paying them exorbitantly well has started. And where have we reached now? We now find girls who in other vocations of life wonld hardly earn Rs. 100/- a month and would thank their stars for it are now drawing salaries between Rs. 4,000 and Rs. 5,000 a month, just for the accident of having been blessed with a good face. With the multiplication of Producing Companies in Bombay and other places the problem of girls has become very acute, as the demand for girls has become much greater than the supply available. This has put an immensely false price on girls who do not even deserve to receive one-tenth of what they do now.

And consequently producers are now paying out large amounts by way of salaries to the girls working in the line thus maintaining an item of expense very much disproportionate with the income ultimately returned by the pictures.

In spite of the unfortunate sequence of heavy losses suffered by our producers, one and all, the producers, still lack the moral courage to unite and form an Association whereby the scales of salaries for different female artistes may be fixed up so that producers may not have to pay any amount disproportionate with their returns from the pictures. Unless this is done there is a very slender hope of pictures becoming a paying proposition. Even if the producer happens to take a refreshing interest in one of his female artistes, he may continue to pay her large amounts privately but in the interest of the industry in general it will be in the fitness of things for him to join the Association and accept the scale of salary allotted to each particular artiste. We know that such a thing will never come to pass and yet why should we stop ourselves from imagining a dream the very thought of which makes us happy.

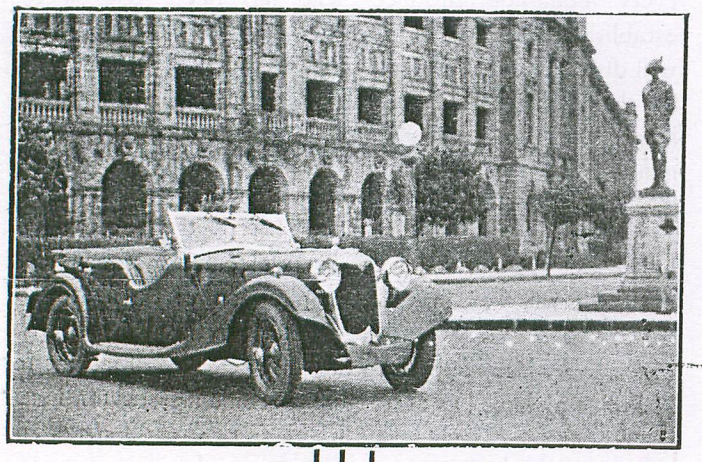
The third reason lies in the fact that a number of half baked executives with questionable experience have joined the line to produce solitary pictures here and there and to increase the number of followers thereby causing a pandemonium in the industry and presenting an unhealthy competition to other producers who have been legitimately established by virtue of their experience and business acumen. It is not a strange sight to see a man who has been working as an obscure assistant in some studio coming across a girl with a decent face and making capital out of her face and inducing some unwary financier to invest money and persuading the raw film distributors and other trademen to advance him credit and ultimately producing a picture, which, to say the least, is an apology and a poor one, for a picture. The increasing crop of these mushroom producers is greatly responsible for checking the progress of our industry in general. The frantic efforts of such producers to secure finance or to secure advances from distributing agents from all over the country have always provided a menacing set back to every bona-fide producer who has been long since established. The day when these mushroom producers will disappear is not far off and yet the havoc created by them will live much longer, because inspite of their long expected and much deserved suppression from the industry these producers will leave behind a trail of liabilities and disgrace.

The fourth reason which cannot be ignored and which in every circumstance, except the present one prevailing, would have been welcomed by the industry in general, lies in the multiplication of distributors in several Provinces and particularly in the Punjab. The Punjab which happens to be the backbone of income for Indian pictures has at present become a slaughter house of hopes and ambitions. Only two years before any picture with even a slight appeal returned very good profits from the Punjab. Few distributors who existed then made good profits and in keeping with the Punjab traditions spoke about these profits in an exaggerated way. The result, as was expected, was that numerous small financiers jumped into distribution with half hearted backing and started giving wild and unbusiness like terms to the producers by way of extravagant deposits and advances. And now we find hundreds of distributors

in the Punjab and other Provinces, people who have no right to be in the line, even by virtue of their finance. An amusing, although a tragic, aspect of these distributors should not go without mention here. These distributors who somehow manage to be intimate with the producers often make it a point to come down to Bombay and visit the studios and attempt to play ducks and drakes with the female artistes employed in those studios. Very often we see some of the distributors from Delhi and Punjab staying in Bombay Hotels and indiscriminately sowing seeds of immorality thereby reflecting disgrace and shame on the trade. Some of the Delhi distributors whom we happen to know personally have gone to such an extent in their vagaries that they have been very often bodily chucked out from the studios and given sound physical punishment so that they may remember that business demands sanctity of morals.

Credit has always been an important milestone in every industry of the world but in this industry instead of it becoming a milestone it has just become a millstone round the neck of those who represent this industry. The raw film distributors and other tradesmen in this industry with a view to increasing their sales have given credit to one and sundry irrespective of the man's position to pay for the same with the result that the mushroom producers have been able to produce pictures with a very small Capital. Very often these tradesmen who extend credit unwisely have lost their money and have been punished for it and yet the unholy glamour of making money is still persisted in and we find these people giving goods on credit to one and all without exception. If these people were to restrict their business sales only amongst bona-fide producers, the adventurers would have no chance to get goods and thereby ruin the industry.

The last and perhaps the most important point which has to be considered by us in the quality of the pictures at present produced by men in the line. Ten years back any picture, no matter what it contained, could have got very good profits but with twenty years of the same stuff given continuously the audiences have been tired of the present-day Indian pictures. In consequence they have developed a remarkable picture sense by seeing foreign pictures which of late happen to be very nice and perfect. Naturally, therefore, the audiences with the help of critics have cultivated a sense of comparing and contrasting and very often we find that even on the first day of the release a picture is condemned by the audiences by not attending the shows. Present-day pictures, with a few happy exceptions, are very poor in quality and unless producers make up their minds to produce better pictures with better themes and better quality our industry is definitely lost to us in a commercial way. As long as mere picture production will remain the only aim with the producers without considering the taste of the public, our industry is not going to become self-supporting and indigenous.



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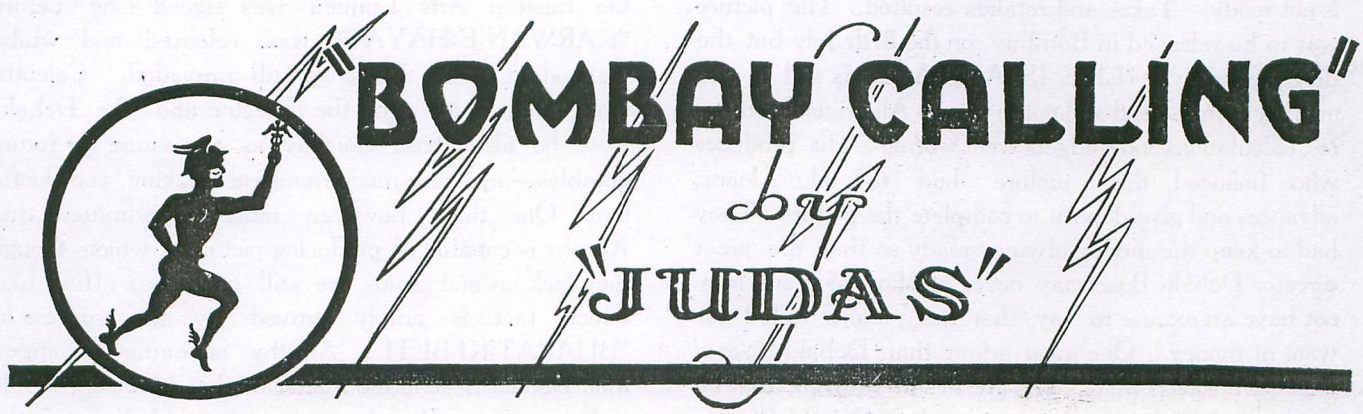

"The Prophet"

Here are two instances of how accident builds a fortune. The first relates to "PURAN BHAKT" the picture which we called an happy accident and which unfortunately still remains so, as subsequent pictures of Director Debaki Bose were miserable failures. When Debaki Bose was directing "PURAN BHAKT" with the help of Nitin Bose and other New Theatres' techniti ans, he was an unknown man. The success of "PURAN BHAKT" introduced Debaki Bose to the Indian filmworld and very soon people heard legends of the supposed genius of Bose who was considered to be nothing short of a miracle man. With a sly cleverness and a bland smile Debaki Bose wove mystery round his activities and very soon the papers who were waiting for a messiah proclaimed him as the saviour of Indian films. All the atmosphere that was needed for a future ambitious programme of exploitation now ready, thanks to the success of "PURAN BHAKT".

❁ ❁ ❁ ❁ ❁

"His Lullaby"

And now began the expensive experiment symbolism and philosophy for which producers paid the penalty. RAJARANI MIRA" produced at a disproportionate cost came out and failed. Debaki Bose went a step backwords but still the halo round his name enlarged, for the man with his theatrical atmosphere of self created mystery appealed to the representatives of the trade of make-believe. With traditional foolishness peculiar to the Marwaris in the film trade the East India Film Company invited the 'great' director to direct "SEETA" and present to the world another mess of art and symbolism resulting in a great loss to the producer. "SEETA" was an abortion of mythology nursed by idyllic vision of the director. Few understood the message and fewer still paid to see the picture. And yet perhaps to complete the theatrical make up Debaki Bose managed to spend four months at the foot of the Himalayas for writing the story as if to extract lofty inspiration from the heights of the great mountains.

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And The Dirge

Though "SEETA" failed, yet Debaki Bose succeeded in inducing the New Theatres to produce "AFTER THE EARTHQUAKE". the very elements were supporting this director and the Bihar Earthquake became another excuse for punishing the producer. New Theatres who had already started on their way to a chain of failures agreed to take up Debaki Bose and place at his disposal large funds to produce a picture which was expected to smash all box office records. But like all plans of men and mice going astray "AFTER THE EARTHQUAKE" caused an earthquake in the box office. The producers got into a shaky position financially and to get out of it they were compelled to sell the picture outright in all provinces though in doing so. they lost a lot of money. Those who saw "AFTER THE EARTHQUAKE" frankly doubted whether Debaki Bose was at all a good director.

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Another Mirage!

But who could deny Debaki Bose's cleverness in entering into a contract with a Bombay producer long before the release of "AFTER THE EARTHQUAKE" in Bombay or for that matter any where else And soon we found Debaki Bose - this time in Ceylon the other end of India -- writing the story of "LIFE IS A

STAGE". And now began another "LABOUR OF HERCULES". Months swept by and yet the picture is not ready. Takes and retakes resulted. The picture was to be released in Bombay on the 27th July but the date passed by. "LIFE IS A STAGE" is still in the making with the end still not in view. All original estimates, calculations and budgets went worng. The producer who financed this picture had to take loans, advances and give deposit to complete the picture. They had to keep the money always ready so that the great director Debaki Bose may never be short of it and may not have an excuse to say that the picture failed for want of money. One must admit that Debaki Bose is a clever business man. His art lies in showing that he is not one. Mubarak always says that Debaki Bose is himself a superb actor and we must now believe him. However we want Debaki Bose as a director and artiste and must know how to make money for his producers. Is "LIFE IS A STAGE" going to be a success? Let us wait and see.

* * * * *

Just Another Fluke

The other instance though much less ambitious and yet still accidental is that of "YAHOODI-KI-LARKI" and its director Premankoore Atorthy. This picture was a popular stage drama written by the great dramatist Agha Hasher Kashmiri. Luckily for Atorthy he had the chance to direct this picture. The entire resources of the New Theatres were at the disposal of the director. Incidentally, this was the picture in which Ratan Bai became a star. within six months the picture was completed and proved a big success due to its melodramatic treatment and marvellous dialogues. The picture certainly lacked artistic treatment and did not contain many flashes of intelligence And yet the picture has become a success and given Atorthy a footing for which he was groping rather too long.

* * * * *

New Pastures

Athorthy now entered the enclosure for prominent directors and perhaps to maintain the traditions of big directors failed in his next attempt to direct a good picture 'KARWAN-E-HAYAT" his next after the first success was a miserable failure from all view points. To justify his pride of place Hafisji, his publicity henchman began a publicity campaign of vindication, which only left the director an object of pity in the eyes of others. Luckily for Atorthy and his troupe, an agreement with the Eastern Arts Limited was signed long before "KARWAN-E-HAYAT" was released and whilst Yahoodi-ki-Larki's blessings still prevailed. Calcutta was perhaps too hot for the Director and like Debaki Bose he also chose Bombay as a pasture for future gambles—a pasture much more encouraging and lucrative. One thing, however, must be admitted that Atorthy is capable of producing pictures, which though they lack art and genius, are still good box-office hits, which fact is amply proved by the success of "BHARAT-KI-BETI". Atorthy is better equipped than Debaki Bose in the matter of his heroine. While in Durga Khote, Bose has an artistic symbolism of the screen, in Ratan, Atorthy happens to hold a practical romance, effervescent and magnetic. With Eastern Arts Atorthy made good money—of course much less than Debaki Bose made anywhere—and now he is gone to Kolhapur to keep the home fires burning. Well. let us wait and see.

* * * * *

"Talash-e-Haq"

It was a noble sight to see an elderly woman like Jaddanbai playing a heavy leading role in "Talash-e-Haq" and carrying the picture on her shoulders of course to success Jaddanbai's success seems to have affected several who have sworn to pull her down by malicious propaganda. We understandt hat ***"Hilal"*** an Urdu Daily has thought it wise to criticise Jaddanbai and consequently now there is a case of defamation in Court against the Editor of ***"Hilal."*** As the case is "sub-judice" we refrain from commenting on the same and yet we are sorry to find Jaddanbai taking any notice of such writings which are hardly read.

* * * * *

"My Lord's Decision"

Some times Chandra Art Productions went to Court against Western India Theatres in connection with their picture 'Lord of the Jungle." Their argument was that though the picture was running well and maintaining the terms of the contract, it was intentionally stopped suddenly to give preference to another picture produced by a bigger Company. The Theatre people with their traditional honesty denied this and now we understand that the Court has decided that Chandra Art Productions

were justified in their claim and has granted them damages of Rs. 3,500/- with costs. A pretty lesson for Cinema owners who think like Alexander that they are Lords of all they survey.

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Railway Publicity

Publicity in the film trade has become a formidable problem. No one exactly knows how much should be spent in publicity on a picture Vast amounts are regularly spent and some quite unnecessarily. This wonton waste of money naturally increases the cost of the picture which fact very often compels the small producer to seek personal safety in bankruptcy, A case in instance demonstrating absolute waste of money is the Railway publicity. Of late we find numerous posters indiscriminately displayed at several railway stations. There are numerous other posters at every station advertising everything from a cap to the shoe and the cinema posters are absolutely lost in this unholy crowd. Besides a railway station is not a sanitorium where people stay nor a park where people prominade. People either get into a train or get out and no sooner they are out they leave platforms for either destination. What chance has the advertiser to attract the attention of the passengers in a hurry to his particular poster and in the midst of a crowd of other posters advertising sundries. It is sheer waste of hard earned money to advertise on the railways. Railways and railway stations are definitely not the mediums for Cinema publicity.

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Dirty Work

A painful incident has been brought to our notice which is that a firm dealing in raw films filed a suit for recovery of paltry dues against a film Company in Dadar taking dirty advantage of the unfortunate fact that the proprietor of the company was hovering between life and death at a hospital on the Queen's Road. With such inhuman callousness was the suit prosecuted that the summonses were served in the hospital amidst groan of pain and agony. And these very same raw film dealers have made tons of money from the same film Company in the past. What ingratitude ! Such firms which lack business morality should be boycotted. They were not justified in taking such extreme measures in business to vindicate personal misunderstandings, and the action is particularly dastardly and odious when we know that the party against whom the vendetta was projected, is quite sound in the long run. If this firm persists in such gambals in future, it shall be necessary for us to expose them more fully mentioning names and facts. People should remember that business is not done in law courts.

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Unhealthy Competition

Rumours should not always be believed but sometimes they are so convincing that one cannot help but put some credence in them. We hear that Kapurchand & Company, perhaps being unable to countenance the present success of Ranjit Film Company and their West End Cinema are offering a deposit of a lakh of rupees and a monthly rent of Rs. 4,000 to the landlord. If this is true then we may frankly say that it is not cricket. Kapurchand Brothers have enough work for themselves with their cloth business, couple of theatres, distribution of several film companies and first and foremost the money lending business. Why should they unbridle their ambitions and attempt to desroy the harmony of a well organised Cinema. In these hard times it is difficult enough to produce a good picture while it is more difficult to run a theatre successfully. Ranjits have succeeded in both the departments and have set a lesson to other Still it is not a matter over which others should be jealous. Ranjit's phenomenal success is merely individual but national, as their success has given a considerable stability to the film industry in general in these days of competition from classic foreign pictures. After all the abortive efforts of Western India Theatres to run their theatres successfully it is undoubtedly a pleasant sight to see the West End Cinema drawing huge crowds consistently week after week. "Live and Let Live" is a sound motto for everyone. Will Kapurchands follow it ?

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Damn Liars

The Cinema world is becoming more and more funny day by day. Business people are resorting to lies as an instrument for making money. We understand from a local paper that Prabhat's "Mahatma" is offered a minimum guarantee of Rs. 40,000 for its first release in Bombay at a certain theatre. Whoever has originated this rumour is dishonest and the paper that has given

Hollywood's Most Famous Bad Man Joins the "G-MEN" and Halts the March of Crime!

Another first-of-its-kind from Warner Bros.!

The producers of "The Public Enemy" have now trained their cameras on the men who trained their guns on the craftiest killers of this day and age.

They've brought the G-MEN, mighty man-hunters of the Department of Justice, out of the shadows of secrecy into the brilliant glare of the picture screen.

Yesterday's screaming headlines are a feeble whisper compared to the sensational revelations in this shot-by-shot dramatization of gangland's Waterloo.

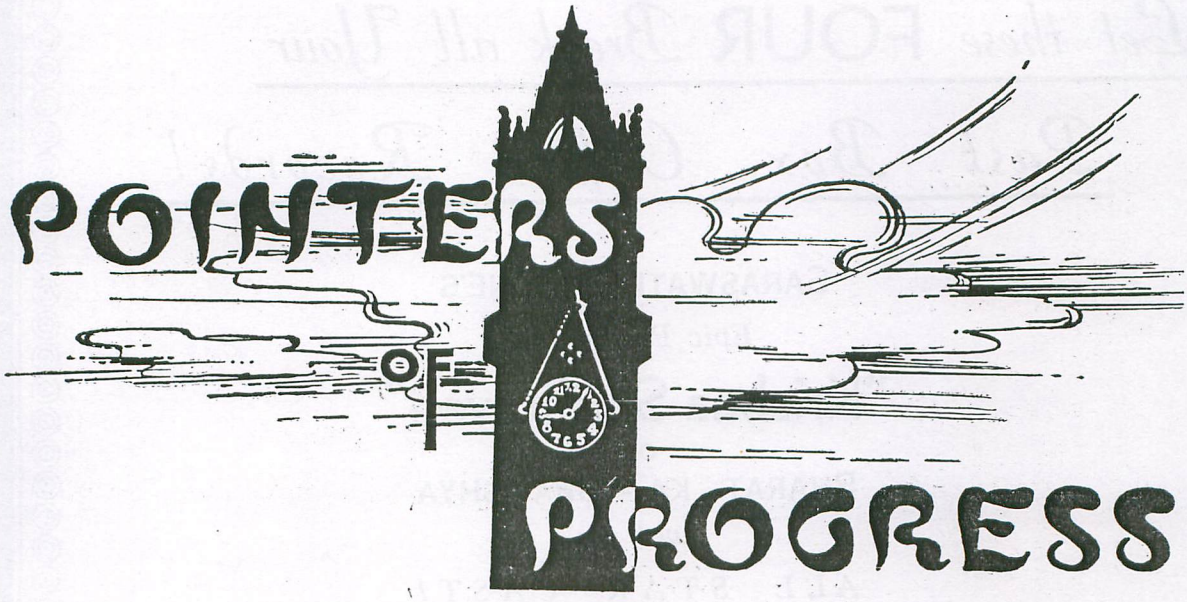
It's all here!... Famous headline cases lived out . . . Amazing shots of the G-Men's scientific man-hunting machinery... Incredibly thrilling battles with the last of the mobsters!

And think of it! None other than Jimmy Cagney, the historic "Public Enemy" of 1931, now plays the lead in this epic of the end of gangdom!

"G-MEN" is being hailed the world over as the most remarkable picture in years. Its widespread fame makes it one of those things you just *must* see!

A First National Picture with James Cagney, Ann Dvorak, Margaret Lindsay, Robert Armstrong.

CRIME DOESN'T PAY - SEE "G-MEN"!



While shooting "Anna Karenina" Director Clarence Brown wanted a certain effect in a scene in which Greta Garbo was playing. There were several retakes in desperation the Director shouted, "Hey, bring us a pancake." Miss Garbo immediately blurted "I am not hungry, I vould rather vork some longer". She did not know that pancake is a mechanical contrivance used on cameras for special shots.

If however Padma—the Bulbul of Bengal had been there she would have said "Oh thanks, let us eat something. We have the whole day for work."

* * * *

Fred Astaire seems determined to keep the country dizzy. Every man, woman and child, in fact any thing with two legs rushes home after the seeing the Astaire do those twists, turns and glides so effortlessly, determined to execute the same manouvers. And just when they are too exhausted Astaire springs a new dance and it begins over again.

Our girls dance—they have no doubt two legs but that is one too many.

* * * * *

It was hard job for Frank Capra to avoid being mobbed by fans and newspapermen after he got the Accademy Award for the best directional work of the year on "One Night of Love".

He some how dodged them after a long game of hide and seek, and escaped to Palm springs.

Director Choudhry went all the way to Lahore and Delhi but did not receive any ovation nor were there any flowers for Debaki Bose when he came to Bombay.

* * * * *

Proving that you can carry a good thing too far, Joan Crawford's studio had to request that she desist in her effort to acquire Hollywood's tannest sun tan. Joan's skin was turning so dark that cameramen were having trouble photographing her. Now she has gone on a "Sun diet"—one hour of Sun a day instead of two and three as formerly.

Our girls must go on a "fat diet" just so many pounds of upholstery and no more.

* * * * *

The Warner Studio got a laugh the other day when Mervyn LeRoy received a telegram from Eddie Cantor which read "Please send Ida and me the formula". Meru, you see is the recent proud father of a boy while the Cantors have five girls.

Here, we want the Cantor formula otherwise our girl won't have sunshine in their old age.

* * * * *

Few people know of the really sweet friendship which exists between Jack Oakie and lovely Toby Wing. It was Jack who got Toby here original Paramount contract and he is her confidant and adviser. Whenever Toby has a problem which she is unable to solve, she

(*Continued on page 28*).

Let these FOUR *Break all Your Past Box Office Records!*

SARASWATI CINITONE'S

Epic Production

"Krishna Shishtayee"

OR

BHARAT - KA - BHAVISHYA

with an

ALL STAR CAST!

●

PRABHAT'S

"Chandrasena"

featuring :

NALINI TURKHUD, BUVA SAHEB, SURESH BABU, KELKAR, RAJIVI.

▼

Our Next Gandharva Prabhat Attraction

MAHATMA

Featuring :

Bal Gandharva Miss RATNAPRABHA

Chandra Mohan, Etc., Etc.

▼

Distributors :

FAMOUS PICTURES

Jabloid Reviews

(PRODUCERS, EXHIBITORS and READERS will please note that our reviewing section can never be influenced or prejudiced by advertisers and others. Absolute impartiality shall be our policy and advertisers who do not like our reviews may if they choose stop their advertisements.--Ed)

Search for Truth.

Produced by :—**Sangeet Movietone.**

Released at :—**Imperial Talkies.**

The Urdu name of this picture – "Talash-e-Haq", is very attractive and helps a lot to make the picture a success.

The theme of the story is usual and the end is expected long before the story is half completed. Some of the situations are cleverly worked out.

Jaddanbai makes the picture a success. From the very beginning it is a pleasure to hear Jaddanbai singing. Jaddanbai's work as an artiste inspite of her age is admirable and she has succeeded in putting a lot of heart and realism in her work. Yakub has given a very good performance, perhaps the best in his screen career. Baby Ranee is splendid while Kitty Williams under the able coaching of Jaddanbai speaks her dialogues well in addition to doing good work.

Music is good though the tunes are old. Photography is fair and recording is good.

The picture has a lot mass appeal, and is bound to run well almost everywhere particularly in the Punjab and Hyderabad Deccan from the box-office view point it can go down as a success.

Hunterwali.

Produced by :—**Wadia Movietone.**

Released at :—**Super Talkies.**

An ordinary stunt story with some gripping situations. Nadia's work as "Madhuri" stands out prominently, though she lacks expression. She will improve a lot if she looks after her language. Sharifa as "Krishnavati" easily leads in action and dialogues. Master Mahomed is useless as usual. Direction is hopeful and promising. In fact the direction has lifted the picture considerably. Songs are not good though background music at places is happy. Photography is not bad while recording is also good. On the whole the picture is entertaining.

From the box-office view point it can go down as one of Wadia's successes and will pay well in provinces where stunt stories are appreciated.

Shahi Lutera.

Produced by:—**Ajit Movietone.**

Released at:—**Globe Talkies.**

The usual plot but not well developed, with ordinary music. Photography is tolerable inspite of numerous defects. Recording is not bad. Costumes and settings are not correctly selected. Ashraf Khan as "Aftab" is stagy and unimpressive while Kabuli in the comic role of "Aslam" is the very soul of the picture and carries the picture on his shoulders. Kamlabai is good while Sadik and Amina are hopeful. Mumtaz is quite free in her work but her music is not at all impressive. Direction is not happy. At several places the picture drags. Editing is very bad.

On the whole the picture is third class with only Mahomedan appeal and will run fairly well in Mahomedan towns. At other places it must fail.

Karwan—e—Husn.

Produced by:—**Kanwal Movietone Ltd.**

Released at:—**Minerwa Talkies.**

One of the rottenest pictures ever produced. There is no story—no continuity—no sense in the picture. It is just a parade of misplaced dances. The only relieving features are the dialogues and the performances of Nazeer and Nurjehan. The direction is primitive and puerile The scenario which is written by Debaki Bose is useless, rotten and illogical. Excepting the first song of Noorjehan the music is bad while the background music is so much noisy. As usual Hadi is entertaining at places. The dances by the German dancers are ordinary not to mention unnecessary and out of place. Zohra is no good.

Bad enough as the picture is to run at Minerwa was a greater misfortune. It would have payed slightly better at the Globe. Minerwa has lost a lot of following and for first releases cannot be a suitable theatre. This picture will not pay anywhere whether the town is Mahomedan or Hindu.

(Continued on Page 40)

SAGAR STUDIO

NAPEAN SEA ROAD, BOMBAY.

Look out Ye Youths of the Country

1935 Bugles forth **SERVICE** duty

to people and country

See **Sabitadevi,** Star of Stars

in

SAGAR'S DAZZLING PRODUCTION

"SILVER KING"

with MOTILAL, YAKUB

Directed by : CHIMANLAL LUHAR B.Sc.

COMING AT IMPERIAL CINEMA

The famous Surgeon of Bombay–**Dr. Madurika**

She is always IN
if Patients knock at her doors

She is always OUT
when her husband stands at her door

HER HOME IS HER HOSPITAL

SABITADEVI *in* K. M. MUNSHI'S

Sensational Social Hit

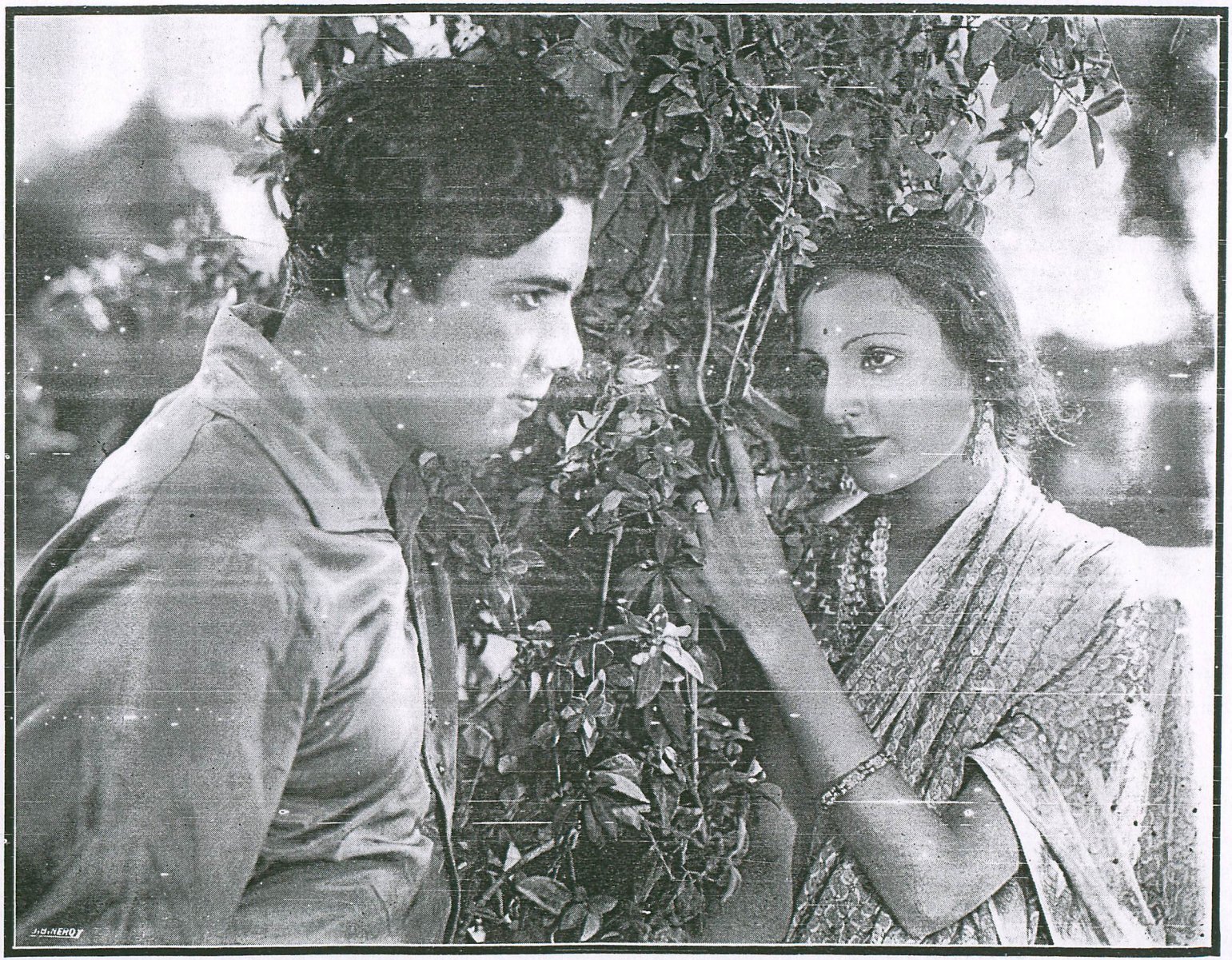
Dr. MADHURIKA *with* Motilal & Padma Shaligram

Directed by : SARVOTTAM BADAMI

Meet Dr. MADHURIKA

AT IMPERIAL CINEMA

Mrs. Shobhana Samarth makes her first debut in Kolhapur Cinetone's Social Hit 'Orphans of Society' and here she is seen with Master Vinayak, the hero, in an arresting situation.



Book It for Your Box-office!

TOLL of LOVE

A Hindmata Production!

★

Directed by :

R. KASHMIRI

★

Featuring :

Miss MUNNIBAI (*Madan Fame*)

S. Baburao, Shamrao, Zohra, Pyari and P. Billimoria

Dances of Miss Young and her Troupe will please you

★

For Booking Apply to :

NAROTTAMDAS CHHABILDAS

185, Abdul Rehman Street - - - - BOMBAY 3

Letters of Kamla

(One bright morning Miss Kamla B.A. a young enthusiast entered our offices and surprised us with considerable interest she took in Indian pictures. She handed over her first contribution, which we give below and promised to send the subsequent ones in time. If we get them we shall of course publish them, but we do not endorse the views expressed by her)

—The EDITOR

My Dear Zubeida,

You are such a dear little person to look at and to remember you when one has nothing else to do is a pleasant pastime Darling. I have been following your career right from the beginning. During the days of the silent pictures you did really some nice work in several pictures. Your light frivolousness combined with your thin and well drawn figure almost completed the ravishing dream of every young man in the audience. I know that when my boy friends went home they always talked about you and sometimes so long and so much, that I almost became jealous of you. Oh. no, but don't be disheartened. I still love you as passionately as my boy would do.

The first time I saw you in the talkies was in "Alam Ara". You did look nice then, but I did not like your voice which was too shrill and your singing, God bless you for being given few songs. My dear you are an awful singer even now after so much training and after so many pictures, nevertheless in the coloured scene you looked so pretty and charming that my young brother swore to get married to you or observe a bachelor's penance for his life time. Now that is cruel. When you make men fell that way knowing that it is impossible to get married to every ambitious young man. Yet facts are facts that you cause havoc with the young men's hearts. But why men alone, even girls would like to have you alone just to themselves. You are such a dear.

One of my boy friends saw your legs, whilst dancing of course, in that rotten picture "Rashk-e-Leila" and all night he felt that those sweet, fat legs were keeping steps on his chest. I cannot write what happened to him next morning, it is just too bad, but when he went to the Pathe Cinema in the evening and weighed himself, he said he had lost 4 lbs. in a day, that is awful, isn't it? I am very often called good-looking some times pretty and occasionally beautiful but no one has managed to lose so many pounds for me. You are just lucky. My dear, infernally lucky.

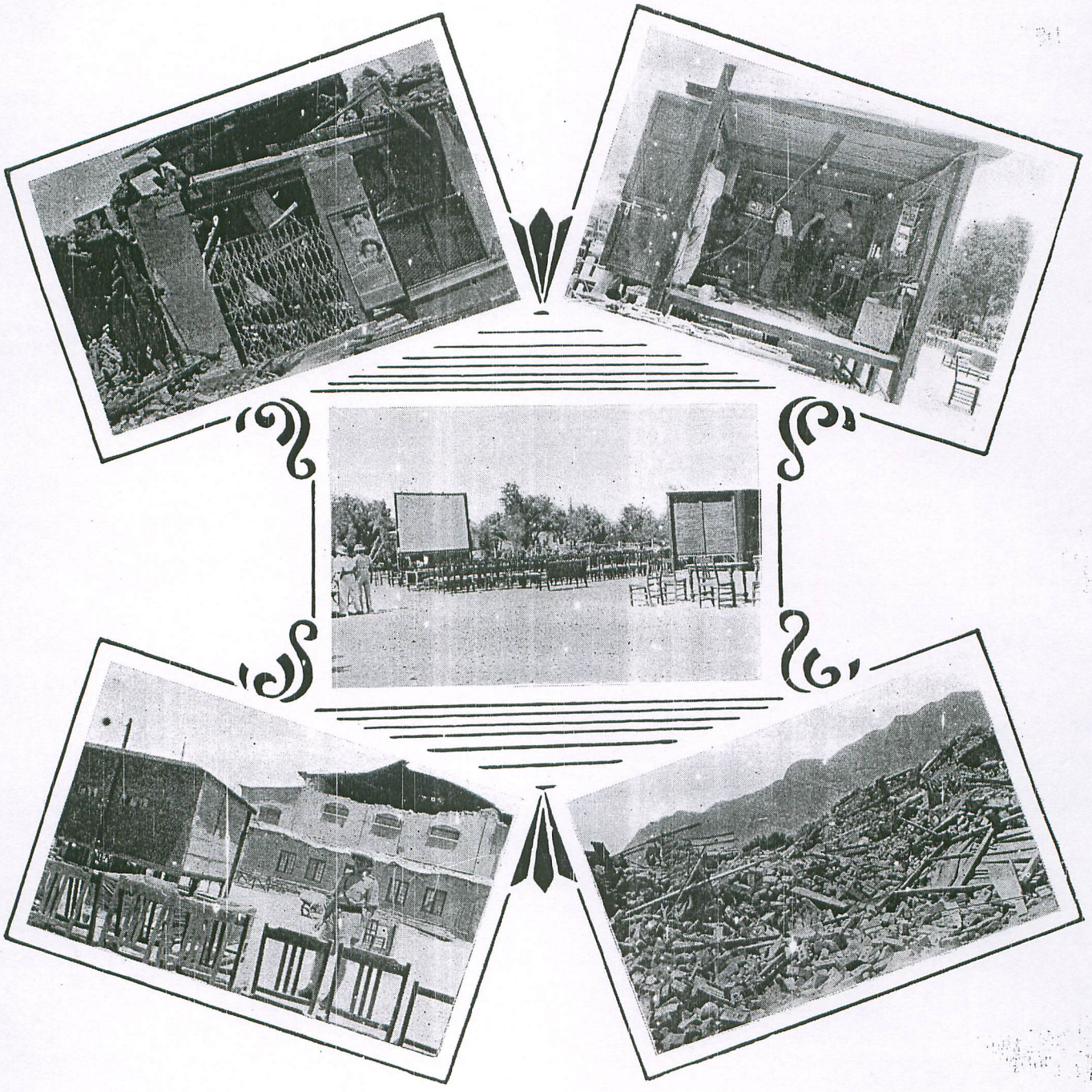
I saw your legs. I like them because they are yours, but some how they don't match your face. I mean they are not as pretty and beautiful as your charming face is. Your legs are a bit too fat and if I mistake not I think I saw some hair on them which I think do not add to the beauty of a woman's legs. To admit you into a secret. I may frankly tell you that my own legs are just covered with brush but very often I find consolation in this fact that others have so much more wool on them. Won't you tell me the formula that helps a girl to get rid of unrequired hair? Please do. It will be so sweet of you.

My darling Zubeida, I forgot to tell you that three or four times I have seen you in cinemas sitting in the box. I wanted to speak to you personally, but for the man who is so often with you I could not muster up enough courage. You know which man I mean. The one with a monkey face and old pussy's glasses on his nose. The first time I was simply shocked. What a contrast between you and him something like the beauty and the beast. I wonder how you tolerate him. He looks like

(Continued on page 34)

HE
Is Coming

Quetta Earthquake Havoc!



Top :—Entrance of "The Opera House" (*Left*)

Top :—Operating cabin of the open air Cinema (*Right*) Open air Cinema (*Centre*)

Bottom :—Empire Theatre being guarded by the military (*Left*)

A Street after the Havoc (*Right*)

AN APPRECIATION FROM

QUETTA

Western Electric

Overhauls and reinstalls in open air Cinema the equipment of Empire Theatre, and replaces that wrecked in the Opera House

FREE OF CHARGE

Mr. PELLIER OF THE EMPIRE THEATRE WRITES :

"I have much pleasure in informing you that the equipment installed in the open after the earthquake is working perfectly. I cannot tell you how grateful I am. I am certain it was only your prompt and efficient handling of the matter that saved us from what might easily have been an extraordinarily awakward position.

It is an advantage to deal with a company that always gives good service."

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AN EXCLUSIVE FEATURE

OF

Western THE VOICE OF ACTION *Electric*

SOUND SYSTEM

FORBES BUILDING, HOME STREET, BOMBAY

◎ Miss SHANTA KUMARI, a versatile artiste known for beauty of features and body has been working on the Indian screen for years

Our Attractions :

1. **Hind Kesari**
2. **Maid of the Mountain**
3. **Frontier Mail**

All Releases Before

DECEMBER 1935

True as a mirror for detail
A Paean of beauty in Photography
Stark in its driving realism
As tensely dramatic as the gasp of a moment
between Happiness and Disaster

JOSH-E-WATAN

Directed by : J. B. H. WADIA

Is alive with tried and proven elements !

WADIA MOVITONE PICTURE:

For Booking Apply to : M. B. BILLIMORIA Kalbadevi, BOMBAY

Screen's Great Social Hit —

By

The Famous Marathi Dramatist

MAMA WARERKAR

VIJAYACHI LAGNE

OR

"SHADIKA MAMLA"

Featuring :

BAPU PENDHARKAR and Miss HOUNSA

Supported by Welknown Stage Staff of LALITKALADARSHA

For Particulars apply to :

LALITKALADARSHA PICTURES

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Kolhapur The Cradle of Indian Films
And The King Who Rocks The Cradle

YEARS before an unknown artiste with no money and support built his own camera and struggled for months to produce a picture with which he had the happy dream of establishing film industry in Kolhapur on the frontiers of Karnatak. A poor carpenter for a long time no one noticed him till he produced the first picture which arrested the notice of artistes outside Kolhapur and attracted the kindly patronage of the Ruling Prince.

It is from that time that His Highness Rajaram Maharaj of Kolhapur has been taking a keen paternal interest in fostering and developing the film industry in Kolhapur.

Stories of subsequent struggles in the years gone by have now become legends. We have had the fortune of seeing great pictures like KARNA, SINHAGAD, SAIRANDHRI, NETAJI PALKER, LANKA etc. These pictures which have proved to be the milestones of art in India have only been possible with the generous help and profuse sympathy shown by the Ruler of the State. Spectacular scenes which required the resources of the entire State were embodied in these pictures only with help and good grace of His Highness. Within a short time pictures of the Maharashtra Film Company had established an enviable reputation which guaranteed art in all their beautiful phases and entertainment in all its lighter moments.

Time must have its toll and the great institution of the Maharashtra Film Company broke down but from ruins rose greater ones like PRABHAT—KOLHAPUR CINETONE and SHALINI CINETONE.

The meteoric success of the Prabhat Film Company is once again due to the great interest and kindly patronage and help given by His Highness. Realising the difficulties of the producers His Highness was good enough to reduce the taxation on the Prabhat Film Company with the sole view that the concern may live to produce better and still better pictures to vindicate position of Kolhapur as the cradle of art and film making. The remarkable success of Prabhat's pictures compelled the producers. with a view to facing the competition better, to shift their headquarters to Poona. No one felt this more keenly than the Ruler of Kolhapur who perhaps thought that with the departure of the Prabhat, art would lose its staunch representatives and incidentally Kolhapur would lose its name as the home of artistes.

But very soon others volunteered and soon Major Dadasaheb Nimbalkar started a concern called the KOLHAPUR CINETONE under the royal patronage of His Highness. Every modern machinery which is necessary to equip an up-to-date studio can be found in Kolhapur Cinetone and the concern has begun well by producing "AKASHVANI," and "KALIA MARDAN" two pictures which were applauded by all. "KALIA MARDAN" particularly attracted the attention of all as it was the first time in the history of film making in Kolhapur that a hereditary Sardar, Major Dadasaheb Nimbalkar himself directed the picture. The picture was a huge success from the box-office view point.

Probably realising the truth that competition is the goading spirit in business His Highness patronised still another concern called "SHALINI CINETONE" under the charge of K. Vasudev, a young and enthusiastic Graduate of Kolhapur. As if not satisfied with the previous splendid services and help given by him, His Highness and Her Highness Akkasaheb Maharaj took further

(Continued on page 48)

The Ruler of Kolhapur

Lieut Col. H. H. Sir Shri Rajaram Chhatrapati Maharaj,
G. C. S. I., G. C. I. E.

DHUWAN

An Epic

PROBABLY the best fe
Picture "Dhuwan Dhar
bited shortly, the famous
could be seen for the first time o

There are in addition vario
features such as the folk-dance
skilful and able acting of Mrs. L
whose debut in the filmland stra
ought to be considered as an
Mrs. Chitnis is one of the few edu
responsible for redeeming the thea
influence of actresses lacking in
histrionic culture and for enhancin
both our stage and the screen. S
by Mr. Bhargava B.A. L.L.B., a
and charming music heightens the

"Dhuwan-Dhar" has been
stories written by Seth Govind Da
serving a political jail-sentence du
and possesses a poignant and int
and that takes us back to the tentl
in the days of the last of the Hai
Tripuri. The varished capital of
located at some point between J
Tewar which is supposed to ha
the Kingdom.

The story opens with the sc
lute and inefficient reign.
typical debauche and a d
royal ambition or enterprise.
Kingdom is however run by S
Minister whose loyalty to the ru
impatience with his Lord's ways
The king lives under the influenc
secretly cherishes the ambition of m
ascending the throne of Tripuri by e

Surabhi Pathak defeats
help of Yadurai the leade
belonged to a class of
dramatic incident in th
fundamental clash
heroism. The happ
riage of Yadu
vati will be
on the silv
in this
Pictu

I - DHAR

Production

ure in the forthcoming Adarsh which is expected to be exhi- Marble Rocks of Jubbulpore the Indian screen.

s equally interesting and novel f the Gonds as well as the ela Chitnis the Adarsh Star ght from the theatrical stage vent of no little importance. ated, clever women who, are ical and cinema art from the high degree of intellectual or ; in effect the entire status of ie is supported in this piture d Mira Devi whose brilliant total effect.

onstructed out of one of the s of Jubbulpore while he was ng the recent C.D. Movement, resting historical background and twelve centuries A. D. aya Emperors who ruled in Tripuri has been historically bbulpore and the village of e been built on the ruins of

nes of Ajaysingh's disso- This Haihaya King is a unkard who lacks in any The administration of the rabhi Pathak, the Brahmin ng dynasty matched with his f life really saves the situation. of his C. in C., Chandpid who rrying the Princess Ratnavati and entually ousting the ruling King.

handpid's plans with the of the Gonds and wa the untouchables. The story centre round the tween virtue and end in the mar- rai with Ratna- finally seen r screen darsh re.

Our Autograph Album

◎ Padmadevi aptly called the Bulbul of Bengal for her sweet voice is a Broadcast artiste and Gandharva Cinetone Star

Howlers of the Month

Hafisji who played the hero in "BHARAT-KI-BETI" unfortunately for the audiences again wants to play the villain in "SONG OF LIFE" a Kolhapur Cinetone picture featuring RATAN. Why not spare us? "Let us live, Hafisji, don't kill us so soon. Why not request Baburao Pendharkar to take your place?" Hafisji has enough work elsewhere instead of showing himself in a picture.

❋ ❋ ❋

Did we not tell you that Bodhraj Oberoi Editor of "Cinema" Lahore had threatened to come down to Bombay. Well, he has come down but not without work. He has brought Earthquake with him, I mean a film of the Quetta Earthquake and is trying to sell the same to keep the home fire burning.

❋ ❋ ❋

"*Talkatone*" a monthly published somewhere in Bombay writes "Good luck, Mubarak, we hear you are playing the lead against "DURGA KHOTE" and continues elsewhere, "The inseparables have separated. Durga Khote has left Debaki Bose and gone to the Pyramids. Who got disgusted of whom?" Why, but Mubarak was also playing in "LIFE IS A STAGE". We are sure Mubarak has nothing to do with the "inseparables" and the "separation". He always says so.

❋ ❋ ❋

Artiste Kelkar has started a film Company and christened it "Pyramid Pictures" and very soon probably we shall have art buried for ages. But who will direct the first picture called "WOMAN'S WAY"? Mubarak or Mrs. Khote?

❋ ❋ ❋

A silly monthly in Bombay says when Debaki Bose instructs Bali about music, he makes graceful curves in the air and Bali pretends to understand. Debaki Bose is becoming Mae West and Bali probably muses when the "operations" begin.

❋ ❋ ❋

"People who talk more probably direct better" seems to be the guiding principle in J. K. Nanda's life. Kirpalani, fondly named "KIPPY" by Anglo-Indian dancing girls, supports him in his talk. God bless these Punjabis. We are all waiting for "BAHIN-KA-PREM."

❋ ❋ ❋

If reports are to be believed then Krishna's old Captain R. M. Shukla is starting his own film producing company with Maneklal Patel as the financier. Mr. Rege of Agfa Photo Company is expected to support.

❋ ❋ ❋

Bomby Talkies have served a specimen of their work in small trailor recently shown in an English Talkie House. The Governor of Bombay had condescended to visit the studio some time back, and Himansu Rai made publicity out of the visit.

❋ ❋ ❋

(*Continued on Page 43*)

Gohar & E. Billimoria as seen in "DESH DASI" (Ranjit)

(Continued from page 11)

tells it to Jack who gives her advice. No, it isn't a romance, it is just one of Hollywood's rarest kinds of friendship.

But we don't believe in such dry stuff, do we Mr. Baburao Patel ?

❁ ❁ ❁ ❁ ❁

I was glad to read that George Arliss is to play the part of a tramp in "Spike" his coming British film, because it will be a welcome change from his long series of famous historical characters and will enable his admirers to realize how versatile this fine actor is. Mr. Arliss will, I think be thoroughly in his element as the good-natured tramp, but I think should take lessons tramping from Director Chowdhary.

❁ ❁ ❁ ❁ ❁

"14 Tips of Success"

In an article named the "Essentials of A Box Office Hit" B. R. Oberoi B.A. (Hons.) L.L.B. Editor of the "*Cinema*" Lahore recites fourteen points which contribute towards making a picture a success.

What are the essentials of a box office hit ? Intelligent direction, good photography and clear recording are, of course, the primary essentials but I will not discuss them as no producers will make a picture with an indifferent cameraman or sound engineer. The following are some of the "essentials" of a box office success:—

14 Points.

1. A plot which has more story than spectacle. It should be such that the public should never lose interest throughout the film and should be punctuated with suspense and one or two exciting climaxes.

2. Romance is the keynote of a filmic drama. Love is as essential in pictures as in life.

3. The hero and the heroine should be beautiful. People do not like to see a plain heroine. Beauty is essential in a picture as the majority of the picture goers in India are males. Feminine beauty should be 'displayed" in the pictures as much as possible. A few beautiful women should be included in certain scenes wherever proper and their physical beauty be exhibited within the limits of decency and decorum.

4. One or two melodious songs to be sung by males and one or two by the heroine. If the hero is not a singer then some other male singer should be introduced in a suitable role. Only excellent singers should sing. It is better not to sing than to sing badly.

5. One or two solo dances should be introduced and at least one group dance.

6. Close ups of the heroine, close ups of the dancers and the proper use of the close-up must be made as often as required, to show the importance of the situation or the beauty of face or body.

7. Flowing hair of the girls, dressing the hair before a mirror, toilet of a beautiful lady, girls bathing in a tank, young girls playing in the gardens are some of the scenes which appeal to the masses and to the lovers of beauty.

8. Dialogues should be easy, intelligible, crisp, and to the point. No long-winded dialogues should be introduced unless they be indespensible. More action however is needed in a film than dialogue.

9. Costumes worn by the characters should be such as to enhance the beauty of the players. Even if small changes are to be made in costumes, they should be made attractive. Setting must be correct and appropriate. Big settings are necessary. If correct settings are not available do without them. Corners of rooms, gardens etc. were always alike.

10. Outdoors must be used. The difference between the stage and the screen is that on the stage we can finish the whole drama in a few hours while in a film we can take scenes at the top of a mountain and at the bottom of the sea. Beautiful localities and natural scenery add to the interest of the film.

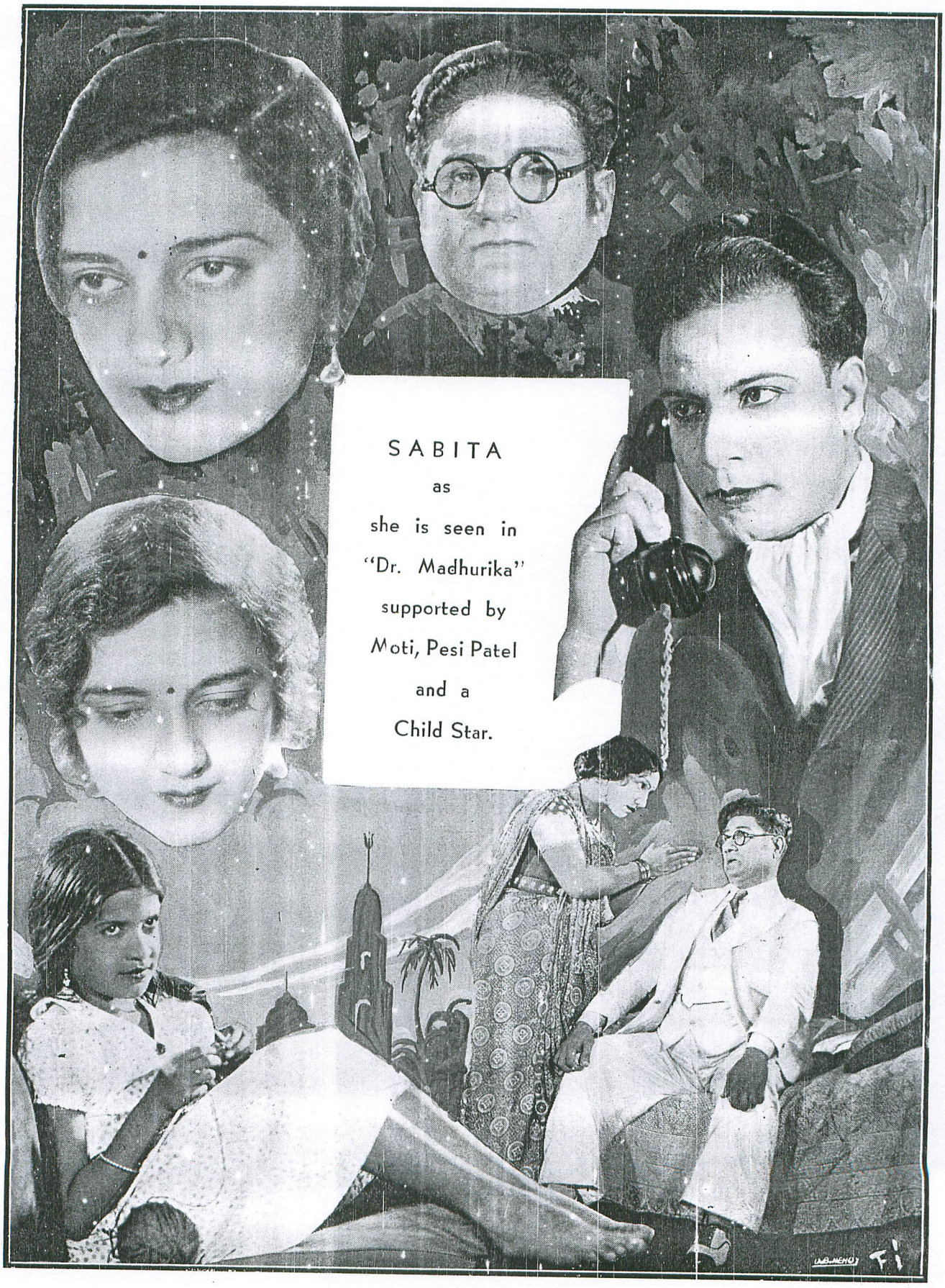
11. Comic element is essential in every picture. Comic touches should be given by creating comic situations and by actions and not by dialogues or gestures only. If possible the characters should make the audience laugh by his or her own trouble, real or imaginary. As far as possible the end should be happy unless it is a historical drama or it is very essential as in POORAN BHAGAT and RAJ RANI MIRA.

12. Continuity of the story must be well-kept. Tempo should be perfect—no scene or song should be too long or too short.

13. Every studio should employ "dialogue-specialists" to correct the pronunciation, and manner of speech of characters. They must correct the dialogues, as the

(continued on page 33)

Stills from "Dr. Madhurika"



BHARAT LAXMI PICTURES

PRESENTS

PATI BHAKTI

OR

PAVITRA LEELAWATI

This Epoch Making Great Stage Play Now Comes to Screen!

Featuring the Galaxy of Stars:

Miss Kajjan, Master Surajram
Ahmed Hussain, Miss Cooper,
Rosy, Laxmi, Junelight, Master
Narmadashanker, Vilayata, Hussein,
Miss Shaila and etc.

Story by:

Babu Hari Krishna Jauhar

▼

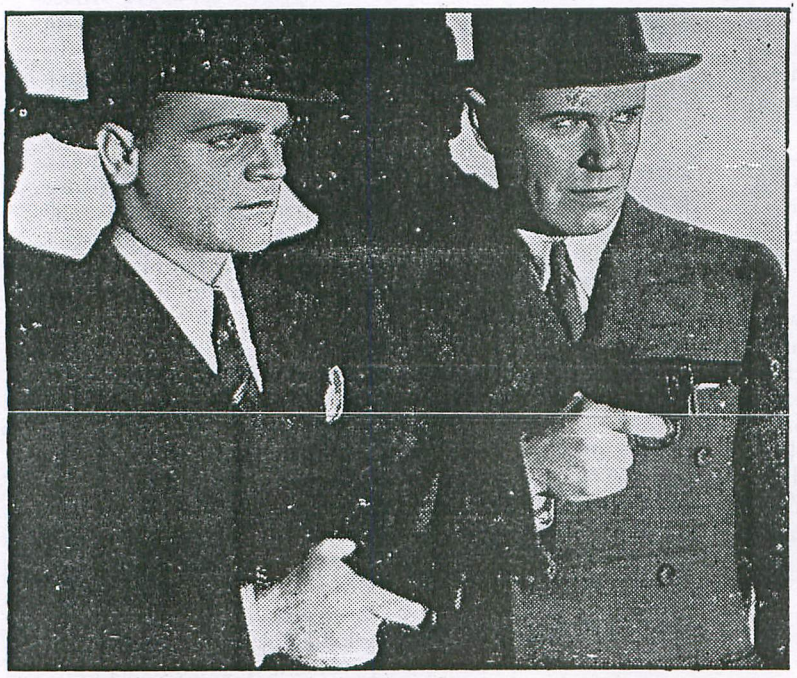
For Booking:

Empire Talkie Distributors,

HEERA HOUSE,

SANDHURST ROAD, - - - - - BOMBAY

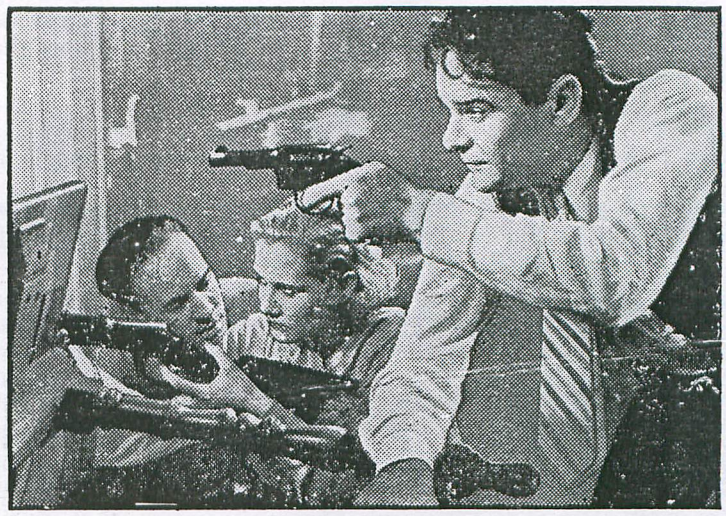
'G-MEN' WIN U.S. CRIME WAR



GANGSTER'S WIFE TIPS G-MEN in breath-taking nation-wide search for underworld's most notorious kidnappers.

UNCLE SAM'S SECRET AGENTS RUB OUT LAST OF MOBSTERS in first film dramatization of amazing exploits of Dept. of Justice heroes. "Faster than a machine gun," say critics.

"PUBLIC ENEMY" BECOMES SOLDIER OF THE LAW as Jimmy Cagney leads the "G-Men" on greatest man-hunt in history in the bullet-streaked story of Gangdom's Waterloo — the screen's greatest novelty of the last 5 years!



GATS BLAZE ON THE MID-WESTERN FRONT as cameras show gangland's last stand in northwest woods hideout, the hunt for the Central Station killers, and unrevealed details of other headline cases!

• A WARNER FIRST NATIONAL PRODUCTION

A Reader Writes - -

Dear Judas,

Having followed you closely for about three months now, I feel I must write and tell you how greatly I admire the line you have chosen to show up the foibles of film productions in this country. Yours, to my knowledge, is perhaps the only healthy line of criticism in this country. Newspaper criticisms are inspired by advertisement spaces and free passes, and it's time someone stood up and said loudly what he thought of it all, for the only thing to make the Indian Cinema grow up into adult stature is healthy unbiassed criticism backed by filmic knowledge and experience.

I must also take this opportunity to point out why I disagree with you on one solitary point, and that is chatty scandal. After all, if Joan Crawford feels that way about Franchot Tone or Jeanne Harlow flies to Reno for the umpteenth time to get married and some other star gets her hair dyed green and changes her lover, it may be of certain interest to some people, but not material for you to waste your breath upon. You are concerned merely and solely with their cinematic performances, and their personal lives can go to Reno or any other holiday resort. Why not leave those chats to those papers that cater to it and for it, papers whose opinions count for nought and whose judgments are far from trustworthy. I expect "***Filmindia***" stands for the best in film criticism and I shall be grateful if you give the point some thought and consideration.

I feel wit can be introduced in the criticisms, instead of resorting to a column full of personal details and low scandal. Please do no misunderstand me when I talk so frankly. I am merely trying to point out that well as you have started, you must keep up to the high level you are trying to achieve and not descend to little chats about private lives.

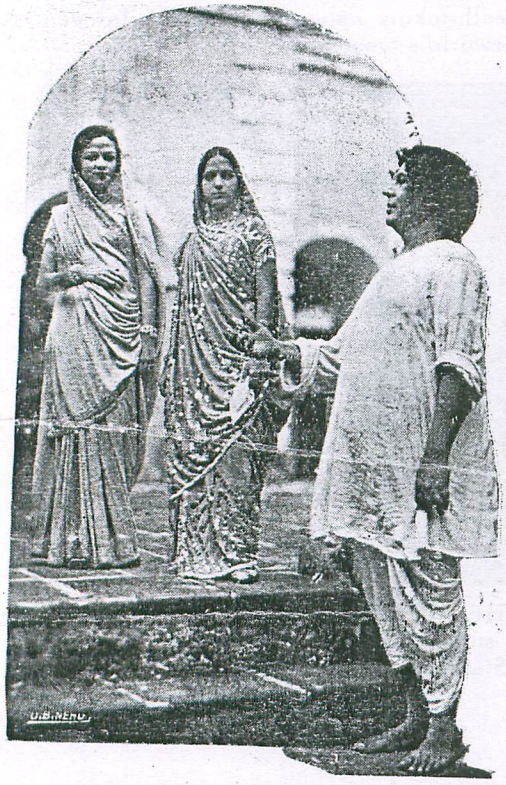
I entirely agree with you about Debaki Bose, since "Puran Bhakta" he has not fulfilled the promise he held out. "Seeta" dragged and dragged and dragged, "After the Earthquke" was artificial to a degree and gave no signs of any progress either in film method or cinematic manner. People tell me that he is a keen diviner of the human mind, that his methods aim at psychologic delineation and so forth. Perhaps what they say is right, but I am afraid when I go to see a show I expect to find cinema and not psychology. Let there be filmic handling of a psychological situation, the main essential is the cinema not psychology, in the cinema, psychology has to be treated filmically. The theme may be psychological but its filmic interpretation may not be filmic, that is what I am trying to point out.

If the plot is full of mental repressions, depressions and many other Freudian complexes they must be brought out filmically, through the medium of images, otherwise I prefer to sit at home and spend the evening reading 'Alice in Wonderland,' it has more pshychology than all of Freud and Jung and Jones.

If you are after a psychologic interpretation, you have to go to Pabst in "Lulu" with Louise Brooks, in "Crisis" with Brigettte Helm, in "La Rue sans Joie "with Garbo and Asta Nielsen and Kraus—in these films all the mental trepidations have been brought out filmically, by camera technique and method and not by vague superiority of a psychological theme and so forth. I am not looking forward with a quivering heart to "Life is a Stage."

Let me stray again and talk of "Chandidas." As you say, it was purely an accident—the promise it held out has faded. If I see a good film I seem to remember it; really, I remember things of the days when Pearl White ran through reels of celluloid fighting for her honour for days and months, and Stewart Reme and Violet Hopson held the screen for years, and Mary Miles Minter and Clara Kimbal Young and Alice White

(*Continued on page 46*)



A Scene from Bharat Laxmi's "PATI BHAKTI" or "PAVITRA LEELAWATI"

(*Continued from Page 9*)

this yarn circulation is not worth its salt. Prabhat ought to discourage such rumour if they believe in winning on merits. "Mahatma" will be a better success if release at the Majestic Cinema. Any other Cinema will be just a little far. We hope the rumour is not circulated by those who are interested in Prabhat with a view to collect greater income as thereby they will be doing an injustice to the sincere group of artistes who present Prabhat. Prabhat pictures have enough stuff to run on their merites instead of paving their way with minimum guarantees.

(*Continued from page 28*)

director may not be a master of the language. The pronunciation of words in the songs should also be corrected by the dialogue specialist.

14. Back ground music should be in accordance with the situation. No piece of film should be without back ground music, excepting during dialogues and songs or whenever it is necessary to create some sensation or effect by perfect silence.

These are essentials of a good picture which should appeal to all classes of picture goers and an experienced director can very well purvey them. An intelligent and sensible director who knows his job is the greatest asset a producer, can have.

A Scene from "BANARASI THUG" (MAYUR)

"FILMINDIA"

Published on the last day of each month by 'FILMINDIA' Publications, 75, Apollo St., Fort, Bombay.

All communications regarding Editorial matter should be addressed to the Editor, 'FILMINDIA', 75, Apollo Street, Fort, Bombay.

All communications regarding Advertising matter should be addressed to the Advertising Manager, 'FILMINDIA,' 75, Apollo Street, Fort, Bombay.

Contributions to this Magazine and Photographs for reproduction are invited. All such contributions and Photographs must be accompanied by a stamped addressed envelope, otherwise their return, if not accepted, cannot be guaranteed. Matter intended for the next issue should be sent in before the 10th of the month.

ANN DVORAK in 'G-MEN"

(Continued from page 17)

the descendent of King Kong, lean, gaunt and half-starved. But I got quite angry when he put on a swell air as if you belonged to him inspite of the whole world and when he started swallowing you with his fearful and wicked eyes. That man has no right to be with you in his stead why don't you carry a pet-monkey. He will be so much better. You are so beautiful that you do not require a back ground for relief. Is the man related to you. If not, why don't you kick him out.

But I am diverting in my anxiety to give you health hints. I saw your last picture "Birbal-ki-Beti." The picture was absolutely hopeless, but you have done your work very well. In fact, you have done everything that one woman can do. I could hear the Mahomedans in the lower classes cheering you. But, my dear, it is high time that you take a better director who will take you to the heights of fame—which place you rightly deserve. I suggest Chandulal Shah. He is so good at exploiting girls even if they have nothing in them and with you he will net in a wonderful fortune. Why don't you write to him and fix up an appointment? Zubeida darling, you will grant me a favour. Now don't be a bad girl and say 'no'. So many of my boy and girl friends are anxious to meet you personally so that they may see you and feel that your beauty is really a living thing. Won't you drop me a letter care of this paper giving me an appointment when and where I should see you with my crowd? Please do.

I am closing as—I am tired of thinking of you. You are so cold that you do not think of us even once. Please for God's sake get rid of that wicked looking man, who claims to be your friend.

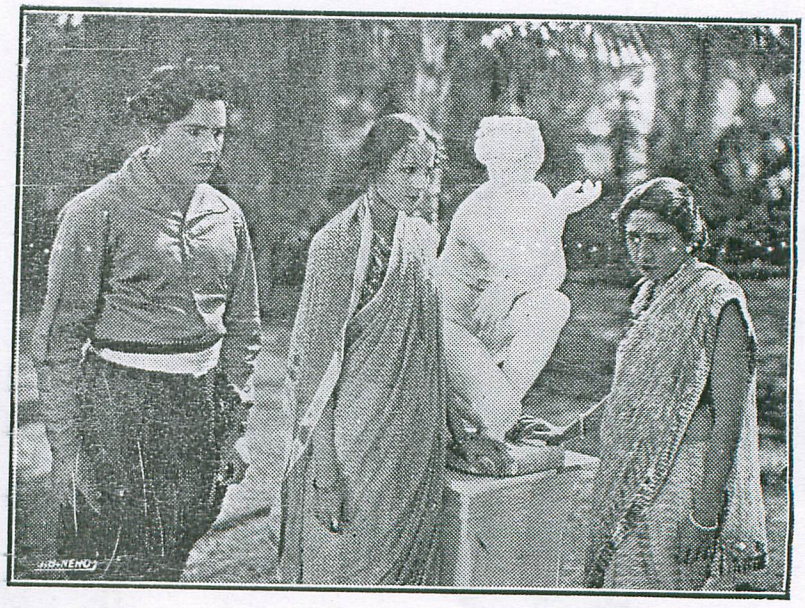
With love and kisses.

Yours affectionately,
KAMLA.

HE
Is Coming

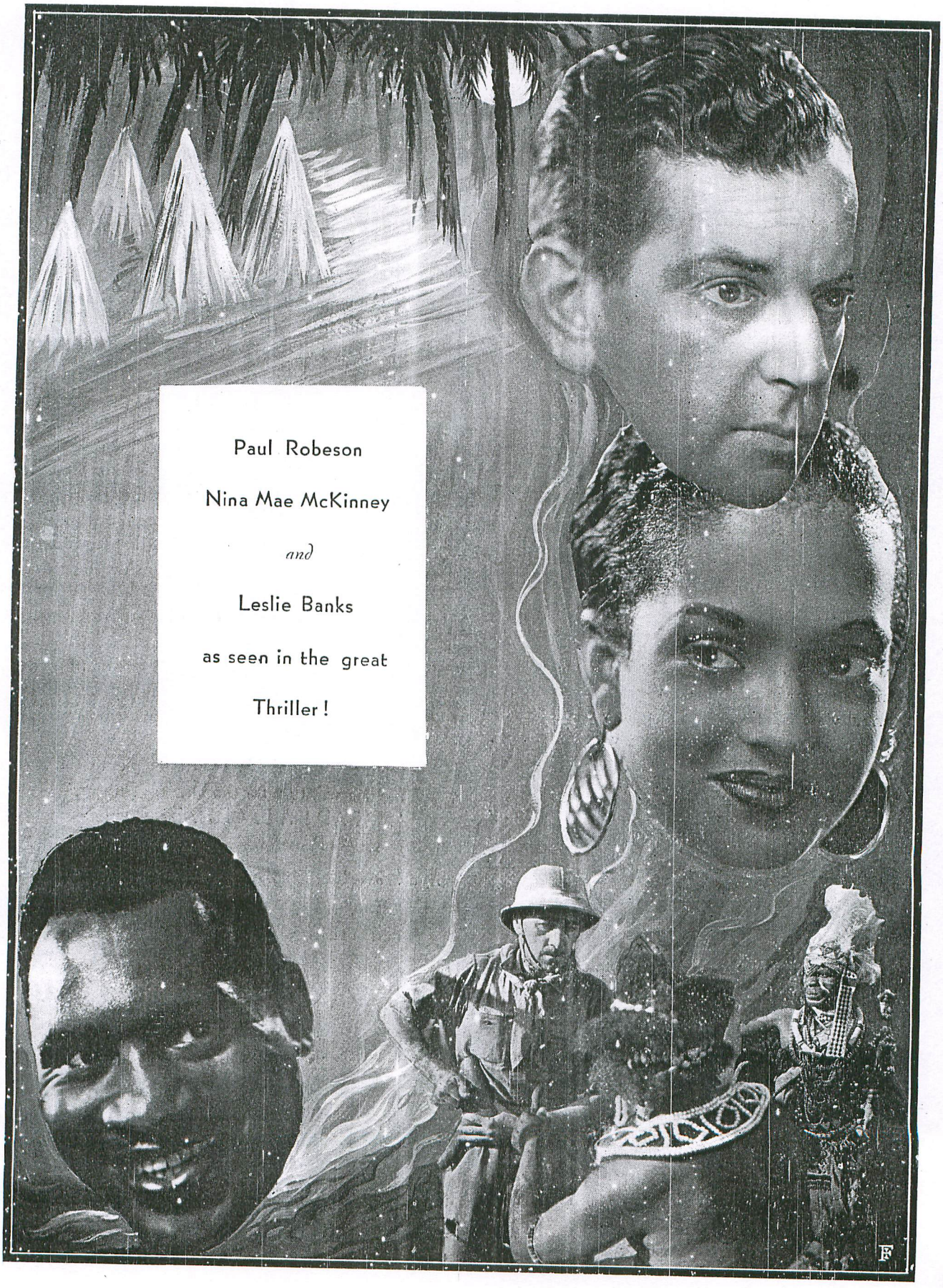
'Orphans of Society'

Baburao Pendharker & Indira Wadker in "ORPHANS OF SOCIETY" (KOLHAPUR)



Indira Wadker, Mrs. Samarth and Master Vinayak in a tense situation from "ORPHANS OF SOCIETY"

"Sanders of the River"



Studio Close-Ups

Prabhat Cinetone.

The picture featuring Bal Gandharva and called "MAHATMA" is nearing completion and is expected to be released in Bombay in the month of September. Keshavrao Dhaibar is busy with the new Urdu production while K. NARAYAN, M.A. is taking the rehearsals of this picture Prabhat are looking out for artistes from U. P. to ensure correct Urdu language in their pictures.

Shalini Cinetone.

The Marathi version of "USHA" was released in the Majestic Cinema where it was given a good welcome. Baburao Painter is reported to have left Shalini Cinetone and joined Kolhapur Cinetone, but the news lack authority. Govindrao Tembe's "RAJMUCUT" is in the editing room while Mr. Jahagirdar's new Urdu picture is being rehearsed

Kolhapur Cinetone.

To complete "ORPHANS OF SOCIETY" only a week's shooting is necessary. No amount of pain has been spared to make the picture attractive from all view points. Master Vinayak, the directing Hero, is reported to have done very good work. Mr. Phalke's "GANGA VATARAN" is expected to take still a lot of time for completion This is going to be an epic picture and incidentally the last that Mr. Phalke will produce. The Calcutta unit is busy with an Urdu social subject, called "The Song of Life".

Godavari Cinetone.

They are looking out for a financier to set the ball rolling. We wish them every luck.

Saraswati Cinetone.

There is nothing much doing in this Studio except giving the final touches to "KRISHNA SHISTAYI" a mythological subject, success of which is difficult to forecast.

Gandharva Cinetone.

'CHANDRAMUKHI", a social picture, is being shot at present featuring PADMA and GULAB with the usual Ghandharva Artistes. The picture is expected to be screened in the month of September. The next subject under rehearsal at present is "PREM-KI-DUNIA".

Bhavanani Productions.

Mr. Bhavanani is still shooting indoors of "BRIDEGROOMS WANTED" and the picture is not expected to be completed before the end of September. It is rather strange that a fast worker like Mr. Bhavanani should be so slow in production.

Krishnatone.

After the none too bright release of "ZINGARO" in Delhi, Krishna have been fortunate in producing a really good picture in "FASHIONABLE INDIA". The press show of the picture met with great success and all who were present applauded the picture. We hope that with this picture the wheel of fortune will turn for the better. Director Udvadia's 'MARAD-KA-BACHHA" is still being shot but goodness knows when it will be completed.

Ajit Movietone.

"SHAHI LUTERA" ran well in the Globe Talkies and encouraged by its success Abdul Rehman Kabuli is soon starting another silly stunt picture for the audiences.

Sangeet Movietone.

Their maiden production "TALASH-E-HAQ' is running very well at the Imperial Talkies. The success of this picture has given a good filip to the producers and they are taking up "MADAM FASHION" as their second production. JADDANBAI'S singing in "TALASH-E-HAQ" has been very much appreciated by the audiences.

Prakash Pictures.

Their "RED LETTER" has been taken over by Alopy Parshad of India Talkie Distributors, Delhi. While scenes of "MUMBAYA-KI-SETHANI" are being taken. Incidentally GULAB is getting a pretty nice exercise to reduce herself.

Prosperity Films.

They have completed "BEHAN-KA-PREM" after numerous difficulties with the staff and the Director. In a week the Censor trial will be held and the producers are very sanguine about the success of the picture which others as usual expect to fail.

Kumar Movietone.

Mr. Vyas has returned after completing the outdoors of three pictures from Udaipur. An unfortunate incident occured at Udaipur which resulted in one of the comic actors losing his life by burns. As all the three pictures feature J A L-MERCHANT they are expected to be good box—office attractions.

Premier Films.

The unexpected success of the Gujrathi version of "GHAR JAMAI" at the Roxy Talkies has given a good lift to this Company who are very soon releasing another picture called "SUNDARI" which has been completed long since. Their future programme is not yet fixed.

Devaki Bose Production.

"LIFE IS A STAGE" has proved a ticklish proposition to the financiers, as the picture is not yet completed. All original plans and budgets have gone wrong and the picture is still being re-taken and re-taken. With all the "efficiency" of Debaki Bose, the Director of this picture, it is a pity that the financiers have come to the end of their patience. Debaki Bose is reported to be going away to some hill or dale to wear out the fatigue of this picture.

Paramount Movietone.

After the abortive success of "MAGIC WAND" they are still trying to produce 'KHUNI KHANJAR' and "TOPHANI TAMANCHA". This is simply going to be just exposed raw material and there is no particular news in it.

Mahalaxmi Cinetone.

After the failure of "BIRBAL-KI-BETI" at the Minerva, Nanubhai Vakil is reported to be making still another picture called "MR. & MRS. BOMBAY" in which he has pious hopes of putting in JAL MERCHANT as the hero. Once again we shall see JAL and ZUBEIDA together, if this comes to pass. But Nanubhai would do well to remember the old proverb "Discretion is better part of Valour."

Sagar Movietone.

SABITA's next appearance will be in "DR. MADHURIKA" directed by Badami. Mr. Luhar's "SILVER KING" will also star SABITA and the picture is expected to be completed within a month. After the unexpected success of "JUDGMENT OF ALLAH" the new Director Mehboob has been given another picture called "CHALLENGE" in which he hopes to challenge the other directors of the Company. K. P. Ghose is flirting with the "FORBIDDEN BRIDE" which will take some time to be completed.

Kanval Movietone.

The over-advertised picture "KARVAN-E-HUSN" failed at the Minerva rather miserably. The large amount spent on the production of this picture will probably be never recovered by the producers and yet the producers are shooting another one called "PAINTED SIN" the story of which, they say, is very powerful. Let us wait till it is released. We only hope it will not be another parade of dances like the previous one.

Pralhad Cinetone.

This Company which is one of Jayant's babes has taken up "DEVKANYA" as its first production. The story is written by H. Khatib and also directed by him. As was expected the picture will take quite a long time to be completed with very frail hopes of success, if at all screened in Bombay.

Imperial Movietone.

Nandlal's "PUJARINI" has been released at the Majestic Cinema Homi Master's "NAYA JAMANA" will still take some time to be completed while Moti Gidwani's "VAHARE DUNIA" is months behind to see the day of completion. Sarpotdar gets a setting or two off and on to complete his "CHALTA PUTLA" which picture is supervised by Director Chaudhari.

Ranjit Movietone.

After the remarkable success of "COLLEGE GIRL", "DESH DASI" has been released at the West End. Jayant Desai's "NURE VATAN" will follow "DESH DASI" while Raja Sandow is getting on steadily with the "BLACK BANDIT" in which services of PADMADEVI have been loaned out from Gandharva Cinetone for the stellar role.

Sharda Movietone.

Their "CHING CHONG" is still in the jungles and goodness knows when it will see the light of civilization.

Mazda Sound Pictures.

"MISSAR-KA-SITARA" has been a long time under production and is now expected to be completed by the end of this month. They say that the picture is going to be good. It is being scheduled for Super screen. Let us wait and see!

Eastern Arts.

The unexpected success of "BHARAT-KI-BETI" has made the producers over sanguine about their future pictures and consequently their studio executives are working with full vigour on their next called "KHUNE NAHAQ", while the third called "NIKAHA-KI-RAT" is already under rehearsal.

Saroj Movietone.

"CHANDRA, B.A." featuring SWARUP has been censored and will be released at the West End Talkies while "BAHARE SULEMANI" which has also been completed will be released at the Globe Talkies on the 10th. The Agency of the Saroj pictures for the Bombay Circuit has been given to Calcutta Film Exchange.

Wadia Movietone.

Their super-advertised picture "HUNTERVALI" is still running at the Super. The future programme includes two Mahomedan stories and one stunt thriller.

Star Films.

A new concern which is advertising "ZALZALA" under production. Goodness knows when it will be completed.

All India Movietone.

Their maiden production 'MOTKA TOOFAN' is steadily progressing in the Eastern Arts Studio. Mr. Henry a Hollywood Director is directing.

Ganesh Movietone.

"WHO IS HE" the first to be born of this Company is under production. We shall have to wait a long time before it is released.

New Theatres.

Their "BLOOD FEUD" which was released at the Minerva ran very disappointingly and in fact all the hopes of the Bombay agents are now centred in their social hit "DEVADAS" which will be released at the Krishna Cinema very shortly. Due to the chain of recent failures New Theatre's seem to have lost a lot in their trade name. We hope that they produce better pictures in future and retrieve the loss.

Vishnu Cinetone.

"DELHI-KA-THUG" is nearing completion while "DILER DILBAR" and "AMAR PREM" are under production.

When Were You Born? *By "Jupiter"*

(For those born between 23rd July to 22nd August)

Leo (known in the Indian Astrology as "Sinha") rules this period while the influence of the plant Sun is paramount on all persons born during this period.

GENERAL INDICATIONS :— These are silver spoon people. They are exceptionally lucky at times and being their life under very favourable circumstances Attractive, graceful and refined they are big hearted and broad-minded. You have a very balanced nature. Though forceful in character you are meek as a lamb when things are favourable and considerate when things go wrong. Though a born leader you are too modest to assert it. With a good memory, you relish kindness become sometimes over-generous. You are in methodical everything-in work-in dress-in speech and in your house.

You aim high-sometimes too high, your ambitions are exalted and many a time you are disappointed and yet you achieve a lot more than the average.

Your negative quality lies in the direction of being over independent. You believe in self-help and resent the patronising or helping hand of others. You like to be on your own feet.

OCCUPATIONS:— As you are born under the sway of Leo (lion) you have the dignified grab of a lion. You do not believe in small things and trifles. You only take notice of big things. You are one of those who are born to command. Whatever occupation or line of work you take up you are bound to do well and lead others. You like your work being appreciated immediately. If people are slow to recognize your merits, you start speaking plainly and very often spoil your future prospects. You are born for higher posts in life and once you reach heights you will soon be established there.

Women of Leo shine brilliantly as hostesses in social functions and their homes display efficiency and comfort.

LOVE:— In matters of love persons in this period are like lions-vigorous and dignified. They are monopolizers- as once they fall in love they won't be in the company of their sweethearts all the times. And yet they do not mix their work, but once the work is over they run for the rendezevous. The person in this period rules the home. A woman in this period helps her husband in business with great skill.

HOBBIES AND HABITS :—You are fond of outdoor sports and games and play them with a zest that surprises others. People born in this period often carry off prizes in games. Having amazing vitality a ten mile walk is a small matter to them.

DATES :—The most favourable periods are between 20th February and 20th March and between 24th October and 22nd November, while the unfavorable period is between 21st January to 19th February. These periods should be noted and enterprises should be undertaken accordingly.

HEALTH :—You have a big store of vitality. Robust and healthy you can stand a lot. But the candle is burned at both the ends but that is not wise. Be wise and don't waste your health as in old age you will require it. You get sudden illness but most of it is of your making.

LUCKY PORTENTS :—Yellow is your colour—and you know gold is yellow. Your lucky day is Monday. Gold is your precious metal and now good luck to you.

Movita and Mamo, M.G.M Stars seen with relics of an ancient civilization.

Continued from page 13)

Blood Feud.

Produced by :—**New Theatres Ltd.**

Released at :—**Minerva Talkies.**

Inspite of the sorry tale in the box-offices, this picture should be called good. In India it is not always that a good picture pays and this is a case in instance.

The story is weak and commonplace, but claims some really clever situations. The recording is good and uniform. Photography is generally good, in places excellent, barring some out-door shots taken against sun to make Krishna Gopal blush.

Direction could be called good, but the scenario has not been very helpful as several sequences have become sketchy.

Molina as "Dilaram" is excellent. Her dances are very good, and her songs are also nice and clear. In the cafe Molina whilst dancing suddenly notices Mahmood sitting in a corner. She suddenly starts singing in a warm and appealing tone. Mahmood is alarmed lest the gipsy might give him away. He warns her and in that instant Molina makes her supreme sacrifice. Mahmood goes away and Molina continues the song but now with pathetic resignation in her tone. It is a marvellous piece of psychological acting, subtly conceived and well directed.

Kamladevi does her work well and speaks her dialogues very nicely. Prithviraj in the character role of Lukman was a pleasant surprise. He has spoken well and acted well – though slightly overdone at times. But his gestures were aped. They reminded one of John Anderson of the English stage with whom the boy worked at one time. Jagdish as Behram Khan was outstanding – though stagy at times. Hiralal was bad and at no stage impressive. If his role had been given to Fazal Elahi probably he would have done it better.

The most commendable feature in the picture are the dialogues which are excellent and well rhymed. In their courteous hurry the producers seem to have forgotten to mention the poor writer's name on the booklet.

It is a pity that the picture did not fare well in Bombay. If the picture had been released either in Super or Globe it would have paid far better than in the Minerva. The picture deserves to succeed but the theatre seems to have affected it – and tragically too. The picture will run well outside Bombay and perhaps better in the second run in Bombay.

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Is Coming

It is the Talk of the Town !

In Schools and Colleges, - - - - -
In Restaurants and Public Resorts, - -
In Homes, Everywhere and Anywhere

The one and only question asked
IS
Have You Seen The

HUNTERWALI ?

The Greatest Stunt Thriller of the day !

Featuring : Fearless Nadia, Dynamic Sharifa, Master Mohamad Sayani, Gulshan, Mino, John Cavas, Munchi and Jaidev.

Now running in its glorious FIFTH WEEK *at the* SUPER

Continued from page 13

Pujarini.

Produced by :—Imperial Film Co.

Released at :—Majestic Cinema,

The theme of story is usual being based on the eternal triangle of love. The development of characters presents several psychological contrasts and illlogical blending. The character of Chowdhary Vina is presented in the beginning as one given to idiotic romance and senseless tracking of girls for pleasure, one minute we see the man dancing and the very next minute he becomes a demon pursuing love and his beloved like a maniac with froth and fury. The character presents a combination of frolic, love, dogged perseverance, fanaticism, revenge lust and sacrifice. Rather an incorrect blending psychologically.

Photography.

Some of the outdoor shots are simply marvels of composition and art. Locations have been very carefully selected with an eye for pictorial beauty. The close ups of Zillo—Jamsedji Billimoria are bad. The lighting in temple setting is clever and displays the eloquence of shadows.

Sound.

Usual Imperial standard. Results are never even and consistant. Beautiful situations where lower and whispering notes could have created the required effect have been thrown to winds by recording the same in the top pitch.

Settings.

The temple setting is excellent while some of the outdoor sets in the studio also display the skill of Munaverally.

Dialogues & Songs

Are not impressive. The dialogue writer has lost the spirit of the play and consequently several situations which would have been most impressive with good dialogues have been made weak owing to lack of force in the language. Songs betray no sense in meaning or composition.

Performances.

Sulochana as Moti is the soul of the picture. It is a noble sight to see this great girl who is now putting on years make an honest attempt to give a faithful portrayal of her role. From the view point of the audience Sulochana has done enough and excellent, but from the critic's point of view she just fails and never reaches the climax of so many heart throbing situations. She breaks down. From a photographic point of view Sulochana's figure was missing from the picture owing to her costume, but her face having become fat does not photograph charmingly. Her dance in the temple is marvellous and confirms the versatility of the girl. Dialogues are still bad.

Jamsetji As Chowdhary Vana does very good work though at places melodramatic and noisy. The development of his character is not psychologically natural but the lad has given good work as required by his director.

D. Billimoria. With a broken reed in his throat talks in falsetto. His work is not bad but throughout lacks realism.

Zillo as Yogini is quite good. Jamna as the step mother of Moti is absolutely rotten having no dialogues and no action.

Direction. The director perhaps to make the picture a box office success has departed from his usual subtle treatment of subjects and directed this picture in a melodramatic treatment. As the director he has done his best to take out as much as possible from every artiste. That the artistes hadn't enough is not his fault. Background music has not been used to accentuate the sentiment of situations, for instance in the shot where revolving prisms are used round Sulochana's head—loud wailing back ground notes would have accentuated the effect of her bewilderment. There are several situations which simply cry for appropriate background music, and which if still put will make the picture more attractive. The psychological interpretation of the situation where Moti's father dies with the words "Veshya" in his mouth is wrong. The man who has led a pious life and lovingly dotes on his daughter suddenly finds out that people have branded his daughter as a prostitute. He cannot believe it. He should first whisper the word to himself—then his subconscious mind dwells on the word and the more he is convinced the more loudly he utters the word "Veshya" ultimately reaching the heart yell which kills the man. Nandlal has followed the reverse procedure which is wrong. He has made Vyas start in a loud note and slowly the words die-out with the man. Absolutely wrong and not in keeping with the accepted laws of human psychology. If the shot is retaken so much the better. In an otherwise beautiful picture this little mistake should not creep in. War scenes have been beautifully taken.

From the box office viewpoint, there is a good story, enough melodramatic situations, a beautiful dance and Sulochana with the Imperial's trade name. What more does the exhibitor want. The picture is success.

For want of space we are withholding our critical review on "Desh Dasi" which will appear in our next Number.

Read what "Gul Hamid" Writes—

GUL HAMID

C/o. East India Film Co.
Regent Park,
Tollygunj, Calcutta.
July 17, 1935.

The Editor
Film India,
Bombay.

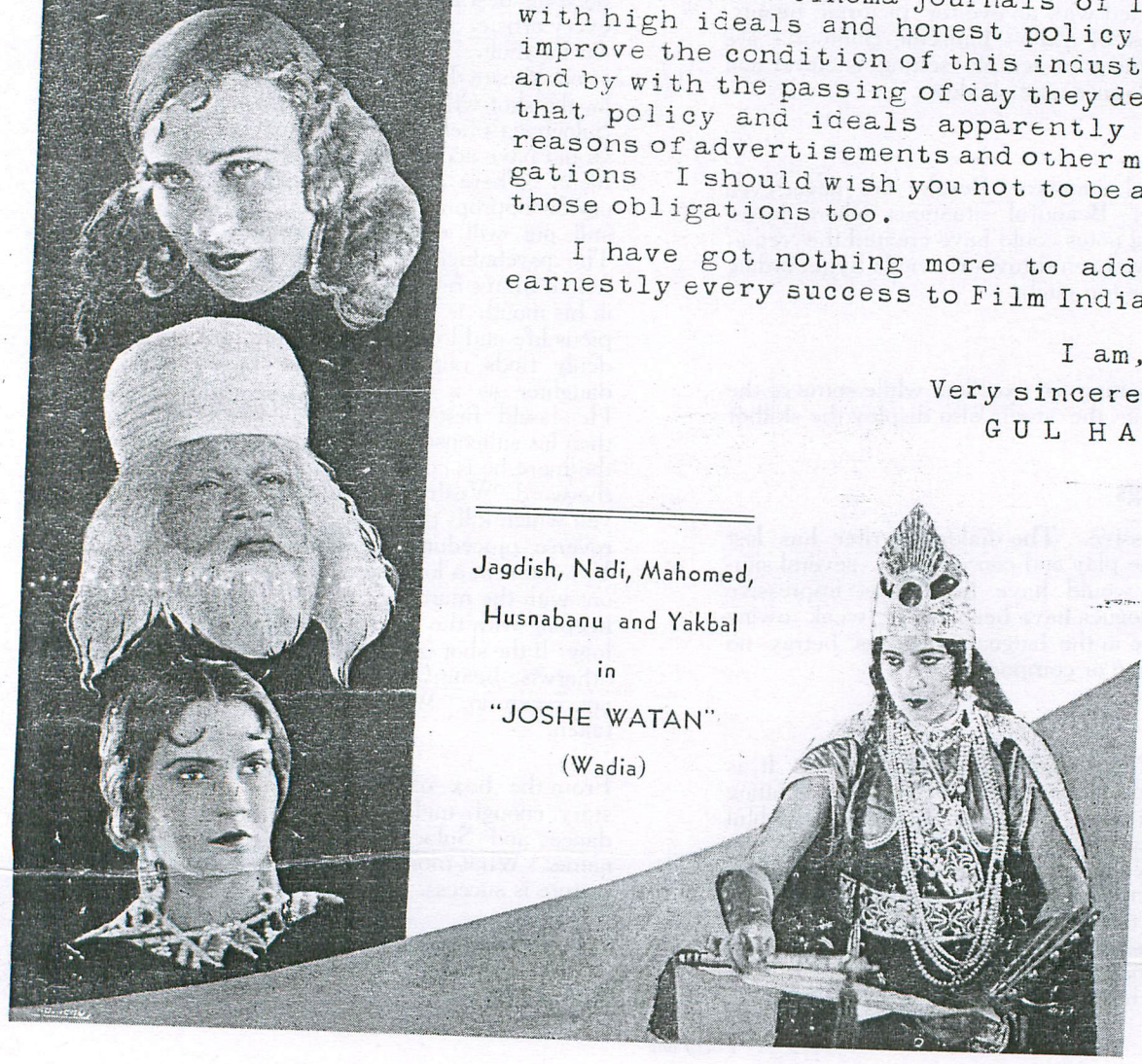
Dear Sir,

It is a great pleasure on my part to avail this opportunity of congratulating you on the occasion of your removing a great want of the Indian Film land by starting a nicely got-up educative magazine. Most of all appealed to me is your feature "Bombay Calling". I should request you to see that this feature is kept as it is and all through. I should also crave to request to maintain the constructive policy you have taken up in the cause of this progress-through infant industry of India.

I shall also not hesitate to remark in this connection that I have often with much pains marked that the Cinema journals of India bloom with high ideals and honest policy mainly to improve the condition of this industry. But by and by with the passing of day they deviate from that policy and ideals apparently for petty reasons of advertisements and other minor obligations. I should wish you not to be a victim of those obligations too.

I have got nothing more to add. I wish earnestly every success to Film India.

I am,
Very sincerely yours,
GUL HAMID.



Jagdish, Nadi, Mahomed,
Husnabanu and Yakbal
in
"JOSHE WATAN"
(Wadia)

(*Howlers Continued from page 27*)

What have we come to ? Pre-historic times? When we hear that S. B. Nayampally intends to land his brother-in-law Nandu Khote one on the nose. But we may warn Nayampally that apart from being a better actor Nandu Khote also happens to be a stronger man and Nayampally stands every chance of getting it back with interest.

❋ ❋ ❋

"Bombshell" is reported to be the last picture of Zubeida with Nanubhai Vakil of Mahalaxmi. Lucky girl to have escaped so soon.

❋ ❋ ❋ ❋

There are several rumours afloat about Western India Theatres. They say that Mr. Baburao Poy and the Prabhat representative are leaving. While the Bombay theatres will be closed for some time for reorganization. We only hope that the rumours are not true in the interest of Mr. Keki Mody's health.

❋ ❋ ❋ ❋

Since a very long time a real healthy race is on. 27th July was a memorable day with "Desh Dasi", at the West End "Pujarini" at the Majestic "Fashionable India" in Roxy as new releases with "Hunterwali" at the Super and "Talesh-e-Haq" at the Imperial still going strong. Wonder who wins? Every one has outdone the other in publicity and if one of them fails he stands to lose a lot of money.

❋ ❋ ❋

"I would like to have a child, yes. But right-now, my work is my child." says Anna Sten. Our girls never worry about children—they just get them.

❋ ❋ ❋ ❋

"Every picture is a gamble" says Ernest Lubitch. Why ! here it is a pawn-game.

❋ ❋ ❋

While shooting "Aurat-ka-Pyar" the late dramatist Agha Hasher Kashmiri was present one day. In a riding shot a horse was expected out to run fast like all gharry horses it moved on slowly–Agha Saheb who was always free and profuse with choice language said, ".....Ka-Bacha—la he is a New Theatre Star".

❋ ❋ ❋

Maruti Pahelwan who has acted in Debaki Bose's "Life is a Stage', does not as yet know what the story is about though the picture is nearly completed. Mubarak says that Debaki Bose left all attempts of making him understand. Hope there won't be many Marutis in the audience.

❋ ❋ ❋ ❋

Man in the limelight :—Mubarak Merchant, Ex Debaki Bose production, of Pyramid pictures.

❋ ❋ ❋

The real tragedy is when love isn't big enough, isn't strong enough to overcome pettiness" says Norma Shearer. Mubarak is realizing this now.

❋ ❋ ❋ ❋

"My husband is absolutely self-supporting, inspite of the gossips who called him a gigolo" says Bette Davis. We don't call names here though we know that several husbands ask wives to pay for their tailors.

❋ ❋ ❋

Sweet sixteen and sophisticated sixty are a horrible combination," says Mae West. Zubeida ought to realise this, but I doubt whether it is a combination.

❋ ❋ ❋ ❋

?

HE

Is Coming

Carl Randall, M. G. M. Music director is seen giving last minute advice before they appear in a dance spectacle.

Our Screen Heroines *By Baburao Patel*

Part III

THIS incidentally happens to be my last contribution on this subject. There is not much left to discuss now except some of the Deccani girls who have worked in the Indian pictures before and are still working.

An outstanding figure amongst these is SHANTA KUMARI who has been on the Indian screen for a number of years since the days of the silent pictures. There was a time when this girl was probably the best looking one and the most fitted for the screen from all view points. Very few girls in the Indian film world have got such a beautiful profile as Shanta Kumari has got and at one time her almost perfect figure was the envy of all screen artistes. She has worked in numerous silent pictures and has always been able to give a faithful interpretation of the roles allotted to her. It is admitted that she has not much of book education but the girl being naturally very intelligent has been able to give some wonderful performance like a well trained artiste. Recently she has worked in half a dozen talkie pictures but unfortunately her work is not liked so much, as at present she has to overcome a difficult handicap of having an ungainly figure which she developed due to lack of exercise and easy life. Her voice is definitely not first class for the Talkies and yet given a careful recording she does not fail to impress the audiences with her sympathetic tone. Now that this girl is in a well equipped studio and in careful hands she has got the best chance of her career to show her histrionic talent which she has plenty, provided she looks after herself more carefully and takes her job and career very seriously than she has done hitherto.

Madhuri and E. Billimoria in a romantic pose from "NOOR-E-VATAN" (Ranjit)

SHANTA APTE is another hopeful institution of fire, magnetism and personality. When she worked in a maiden picture "SHAMSUNDAR" she was not considered much of her fine by the critics. It might have been probably due to bad direction for which the picture was conspicuous, but in a latest effort in "AMRUT MANTHAN" she has proved beyond doubt that she is a promising artiste of the future with enough of art and attraction in her. Having a beautiful handy figure and a sweet voice she also happens to have the help of remarkable intelligence and which qualifications ought to see her some day very near on the top of the ladder. It is rather unfortunate that it is some time that Shanta Apte has not been seen on the screen. She must remember that the career of a screen artiste is very much affected if she is missing from the public eyes for a long time.

NALINI TURKHUD is rather a big noise in the PRABHAT Studio. Goodness knows in one particular way or other and the particular reason she is fitted to work on the Indian screen. I do not mean to say that in actual life she looks bad. In fact, she does have enough personality to secure a successful social life. But it is beyond doubt that Nalini Turkhud lacks a screen face, not to mention the temparament or a personality that is so necessary to make a successful artiste. Her work in "AMRUT MANTHAN" was a miserable failure being jerky and artificial. In "CHANDRASENA" though she has improved a bit, yet she is miles away from the stage of perfection which is demanded by the public. Her dialogues and her actions are peculiarly affected and one does not feel that an Indian women is either acting or speaking in the way it should be done. She has absolutely no sex appeal and

gives also no hopes of developing the same in ten years to come. Her personality does not even reflect any magnetism and at best is absolutely disappointing as a screen artiste. It is rather a surprise how V. Shantaram, the artiste proprietor of the Prabhat, could have ever chosen this woman to play the important leading roles in pictures on which the Prabhat spent large amounts.

A girl who has done rather decent work in some pictures is LEELA. She has got good features for the screen as far as the nose, the eyes and the face are concerned. But when one thinks of her figure he is shocked to visualise the same even for a moment. This frail girl who is capable of portraying the final emotions of the heart and who has done so in many pictures is a disappointing bundle of bones. It is however a pity that Leela seems to have fallen in bad hands, as otherwise she would have been oftener on the screen, had she worked with a Company who produce pictures regularly. If Leela is playing with her screen career, she is definitely mistaken for the simple reason that screen fans who demand a lot of artistery from their favourites also require them to appear on the screen as often as possible.

Another girl who has been working in the Talkies for a pretty long time and has not been able to secure any star value is DULARI. She has not much of histrionic talent and yet she is not so bad looking as to be entirely discarded for film work. Her misfortune has been to work under inefficient directors and in a Company which only believe in exploiting their leading artistes and not giving scope to new talent.

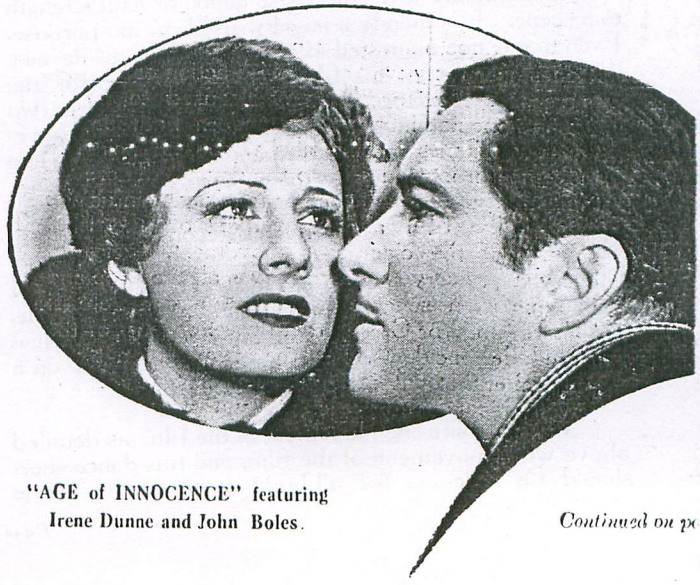
Still another Maharastrian girl who flushes on the screen in the picture "NEELA" as heroine is REKHA KANEKAR. Goodness knows in what fit of madness she thought it prudent to join the Cinema line. She has absolutely neither screen features nor any personality for the screen, and if one looks out for emotions in her, he is bound to get a severe shock. The sooner such girls leave the line the better for them.

LEELA CHITNIS is one of the educated girls who has chosen the screen as a career. Her first picture is "DHUWAN DHAR". It has not yet been released in Bombay and I am not able to say definitely how she works as an artiste. As regards her face her features are not so bad and if she takes an intelligent interest in her work, I think she will fulfil some expectations.

It is refreshing to note that girls from good family are taking keen interest in the Cinema line, probably realising the fact that screen career is as good as any other vocation in life. It must be with this idea in view that SAROJ SHILOTRI, daughter of Dr. Prabhakar Shilotri the Banker, at one time joined the film line. If features and personality are to be considered, she has got enough raw material in her which combined with an intelligence ought to help her to give clever interpretations of notes given to her in pictures. Let me however sound a note of warning to this little enthusiast that screen work is not so easy as it looks and requires great perseverance in industry, if the heights are to be reached. Her first picture "ORPHANS OF SOCIETY" is still under production and I do not know how she has acquitted herself of the responsibility.

RATNA PRABHA whose only recommendation to be in the Indian pictures happens to be her sweet voice is an utter disappointment from the photographic viewpoint. Cursed with a face in which one cannot trace a single relieving feature she is ill-fitted for the screen in any role. She cannot act, in fact cannot do anything else except sing a bit, and that is not all that is required for screen work.

For weak sympathetic roles conveying sorrow and pathos KISHORI, a Brahmin girl, is not a bad selection. She has got pretty decent features but lacks the fire which is so necessary in a women for a successful screen career. She has acquitted herself pretty nicely in smaller roles given to her in three or four pictures in which she has worked so far and she will probably



"AGE of INNOCENCE" featuring Irene Dunne and John Boles.

Continued on p

(Continued from page 32)

were the screen favourites and Max Linder and Fatty Arbuckle and the now Ned Sparks used to be in comedies. I remember Garbos first film and Anna Sten in the "Brothers Karamazoff," Jannings as Nero, Jannings as Othello, Jannings in the "Last Laugh" and "Variety." I almost remember all the good things that came my way.

I remember parts of Chandidas. It was almost lyrical and bits of "Amrit Manthan" where artificiality was so overdrawn that I thought the birds were either rubber or celluloid. Otherwise I remember little in Indian films.

The latter productions of the New Theatres just came and went, one, two, three, four, I hardly remember the names. Why? because they gave me nothing worth remembering.

When all the films made in India in the last five years are melted down to yield silver, let us preserve "Chandidas" for posterity, not because it made film history, but because it failed to do so. It was a turning point in Indian films but we turned back, side-stepped and lost our way.

A few weeks back along with "Ruggles of Red Gap" at the Pathe, there was a Paramount short showing a new dance step called the "Americana." I wonder how many people noticed it. It should be bought up by all the film directors and studied by them for months and months before they are allowed to make another film. The dance was shown for about five minutes, but all through the five minutes the camera never remained fixed for more than ten seconds at a time. It moved all the while, from long shot to medium and close up, mix and move. I have never seen a dance sequence brought out to such effect. Even the Hollywood musical just faded. the dancing legs that seem to send shivers down peoples backs were nothing compared to the beauty of this short, it was essentially movement, and cinema is movement.

Our directors move cameras but all to no purpose. It does not in any way emphasise action or lend strength to a scene. It is merely a novelty used to no purpose. Even to one not interested in modern ballroom dancing the few minutes of this film were entrancing for the movement it introduced into the dance. There are two things that the Indian director is always confusing movement in the film and movement of the film. The essence of the cinema is movement, every gesture, every step, every sequence moves all the time and fuses into one even scheme that makes a complete film. In 'Bikare Moti,' or Crash, there were dozens of the most incredible incidents, but the film did not move. I remember that within about five minutes the hero pawns jewels, his pocket is picked by a very Hollywoodian apache, he buys a bottle of medicine and slips on a banana skin, but the film dragged all the same.

We are confusing movement in the film as detailed above with movement of the film, and this dance short should be a lesson for all budding or veteran movie directors. Of late I do not seem to have chanced on a solitary film worth remembering for the nine annas I had to pay out.

In one film in particular I noticed a scene, a swimming and bath sequence of such vulgarity as I have seldom had the occasion to witness before. The scene was laid in the Indian producers equivalent to Ruritania, that indefinite geographic zone where Persian, Arab, Assyrian and modern Hollywood dresses crop up with alarming and confusing inconsequence. I mean I noticed and counted the four types I have enumerated. I must have missed some as I was too disgusted.

In the swimming scene I referred to, some dyspeptic, bony, asthamatic and aged women in shorts and slips carouse in a tank displaying as much of their physical ugliness as the censor would let them, and the director in trying to ape Hollywood moved the camera up and down the heroine's thighs that were the ugliest thighs I have ever laid my eyes on. Can vulgarity go any further? Combined with it were the worst of the worse European music rendered on violins by musicians from Byculla.

Really, can't something be done to remedy all this utter obscenity, this debauchery of music and manners. When will the cinema producer and director realise that public taste is changing for the better with every film, that the days of bluff and hukum are past and gone?

To make that possible, to act as a guide your magazine fills a space badly needed for the cinema industry today. I must close now with my best wishes for your continued success as an institution of public trust and utility.

yours truly,

SAVITRI.

Bombay
12-7-35.

Bapu Pendharker, Miss Haunsa, and Master Chotoo as seen in "VIJAYACHI LAGNE".

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(Continued from page 22)

personal interest by visiting the studio from time to time and by sympathetically encouraging the executives whenever found necessary. His Highness's interest in art and everything artistic can very well be realised from the fact that when Mr. Debaki Bose, one of the Ace Directors in India, visited Kolhapur for the outdoors of his picture "LIFE IS A STAGE" he was provided with all facilities including the army, the elephants and the zoo free of charge by the State. Concerns like IMPERIAL and AJANTA who have visited Kolhapur before for their outdoors have been whole-heartedly helped and sympathetically treated by His Highness personally.

Everything that a Ruling Prince ought to do for his Native State and his subjects, his arts and his industries is being done by His Highness the Maharaja of Kolhapur sometimes even at the sacrifice of his own purse. Incidentally this royal decendent of the Great Conqueror SHIVAJI has set an object lesson which provides a beacon light of guidance to all the Ruling Princes in the different Native States in India.

If we have half a dozen Princes like this who made it their duty to foster and support art, to finance and pay for industries and to help and push the deserving, we shall soon have a country like UTOPIA. We wish His Highness long life and prosperity in years to come so that those who depend on him and who cherish his patronage may have the good fortune of getting it for a longer time.

His Highness is undoubtedly a pillar of the Film Industry in India.

(Continued from page 45)

maintain her usefulness, if she continues doing her work as seriously and honestly as she has done hitherto.

SHAKUNTALA is another Maharastrian girl best suited for a crude villainous roles. Fortunately or unfortunately she has stiff rigid fea ures with prominent dark eyes and an amazone personality which qualities are undoubtedly useful in certain character roles. The future does not definitely hold for her any big prizes but she is an useful sort in pictures where Directors do want a type.

I think this is enough defamation of our girls by one man and with all due apologies to the persons concerned for my frank opinions close this article.

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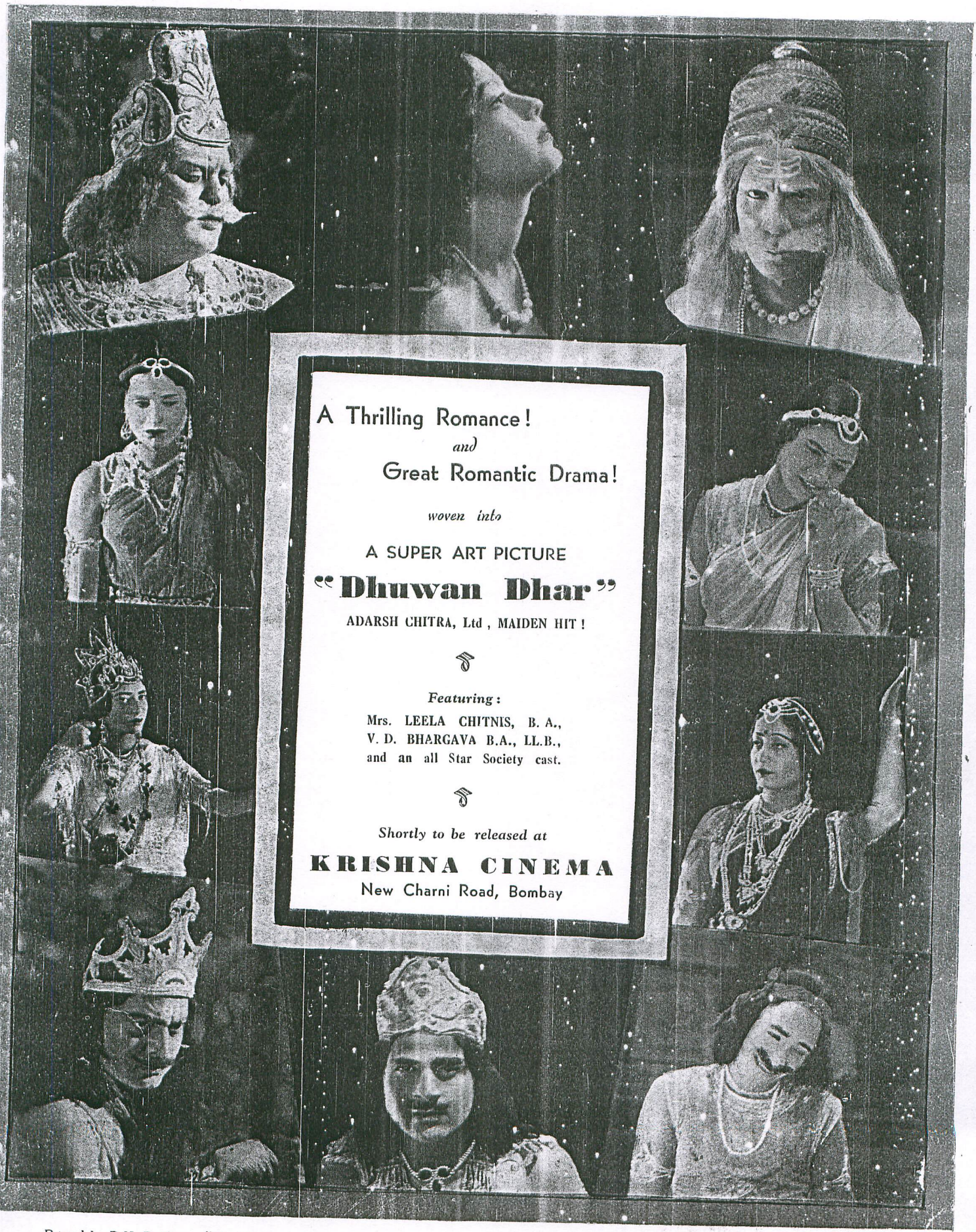

Printed by D.K. Parker at "The New Jack Printing Works" 75, Apollo Street, Fort, Bombay and Published by him for the FILMINDIA Publications: Proprietors, Parker Boccarro & Co., from the same place.